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IN THE NEW YORK GALLERIES—JANUARY

Now that the holidays are over, attention again turns to the fine exhibitions on view in the various galleries.

At the Roerich Museum, 310 Riverside Drive, there is an exhibition of the first representative collection of *Australian Art* shown in this country.

The Metropolitan Museum of Art, 82nd Street & Fifth Avenue, will have an exhibition of *Russian Icons lent by the Russian Soviet Government*, through the American Russian Institute, shown from January 13 to February 23. Beginning January 11, there will be a special exhibit of *Fifteenth century German Woodcuts*. The following exhibits, which were on special view last month, will be continued: *Peruvian Textiles*, *French Painted and Embroidered Silks of the Eighteenth century*, and *Prints—Selected Masterpieces*.

The DeMotte Gallery, 25 East 78th Street, will continue the exhibition of the work of *Jane Hugo* until January 3.

The French Institute, 20 East 60th Street, will continue their showing of *Modern French Etchings* until January 13.

The Montross Gallery, 785 Fifth Avenue, will exhibit portraits in oil and water colors by *Charles Hopkinson* from January 5 to 17. Then from January 19 to February 8 they will show paintings by *Edward Biberman*.

The New Art Circle, 9 East 57th Street, will have a show entitled "*Centenary of Romanticism in French Graphic Art*" during the first half of the month, followed by an exhibition of the work of *Boris Aronson*.

The Durand-Ruel Galleries, 16 East 57th Street, will have paintings by *Holmead Phillips* on exhibition from January 15 to 31.

The Babcock Galleries, 5 East 57th Street, will show from January 5 to 17 pastels by *Wilbur Reaser*, from January 19 to 31 paintings by *Marian D. Harris* and paintings by *Omer Lassonde*.

Knoedler, 14 East 57th Street, will have the *Seventh Annual Exhibition of fifteenth and sixteenth century woodcuts, etchings and engravings*.

The Marie Harriman Gallery, 61 East 57th Street, will show throughout January 30 paintings by *Henri Rousseau*, which have not previously been exhibited in New York.

The Reinhardt Galleries, 730 Fifth Avenue, will show *Old Masters and modern French paintings*.

The Dudensing Galleries, 5 East 57th Street, announce a group show until January 10, then from January 12 to 25 paintings by *Stephen Etnier*, and from January 26 to February 15 paintings by *John Graham*.

The Milch Galleries, 108 West 57th Street, will show portraits by *William Steene* from the 5th to 17th, then from the 19th to 31st portraits by *Jere Wickwire*.

The Kraushaar Galleries, 680 Fifth Avenue, will show the work of *Margaret H. Sargent* from the 3rd to 15th and the work of *Richard Lahey* from the 17th to 30th of the month.

The Rehn Gallery, 683 Fifth Avenue, will have an exhibition of paintings by *George Luks*, for the first three weeks in January, and then they will show paintings by *Ross Moffat*.

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Gallery Notes—Continued

The *Wildenstein Gallery*, 647 Fifth Avenue, will show *paintings by Hille Robay*.

The *Keppel Galleries*, 16 East 57th Street, will have on exhibition *Contemporary Etchings by English and American artists*.

The *Macbeth Gallery*, 15 East 57th Street, will have an exhibition of *paintings by Jonas Lie* from January 5 to 24.

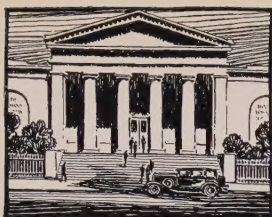
John *Becker's Gallery*, 520 Madison Avenue, will have a *German group show*, centering around the artists of the Bauhaus School. Among the artists included are Dessau, Klee, Kandinsky, Feininger, Borchert.

The *Art Center*, 65 East 56th Street, will have the following exhibitions:—*Prints by Contemporary German Artists* shown under the auspices of the American Institute of Graphic Arts, January 5 to 17; *paintings by Margaret Train Samschnoff*, January 5 to 17, also *needlepoint designs by Miss Amelia Baldwin*; *paintings by Francis L. V. Hoppin*, January 19 to 24; *photographs by Mrs. Stella F. Simon* shown under the auspices of the Pictorial Photographers of America, January 19 to 31; *exhibition of Triplex Glass*, January 19 to 31, and *paintings by Eleanor R. Graighill*; *paintings in the Opportunity Gallery*, and *work of the Members of the Society of Craftsmen*, as well as *Mexican Craft-work*, the last semi-permanent.

In the *Print Gallery of the Public Library*, 42nd Street and Fifth Avenue, an exhibition of *European contemporary prints* will be shown. This exhibition will remain on view until April.

At the *Markham Gallery*, 19 West 8th Street there will be an exhibition of *sculpture and wood carvings by C. W. Davis*.

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THE AMERICAN MAGAZINE OF ART

JANUARY, 1931

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CHRIST AS SAVIOR

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FROM PÁTZCUARO, MICHOACÁN
THE EARLIEST KNOWN COLONIAL FEATHER MOSAIC

EXHIBITION OF MEXICAN ARTS CIRCULATED BY
THE AMERICAN FEDERATION OF ARTS

THE AMERICAN MAGAZINE OF ART

VOLUME XXII

JANUARY, 1931

NUMBER 1



INCENSE BURNER FROM THE STATE OF
GUERRERO

FOR CEREMONIAL USE. POLYCHROME DECORATION
LENT BY MIGUEL COVARRUBIAS

THE MEXICAN EXHIBITION

AN EXHIBITION of Mexican Arts has been brought to this country and is being circulated among our leading museums by the American Federation of Arts through the cooperation of the Carnegie Corporation of New York and others. This exhibition had its first showing at the Metropolitan Museum of Art, New York, opening on October 13 and continuing through November 9. It was then shown at the Museum of Fine Arts, Boston, and will open at the Carnegie Institute, Pittsburgh, on January 7 to continue to February 4, after which it will be shown

at the Cleveland Museum of Art, Cleveland, the Corcoran Gallery of Art, Washington, the Milwaukee Art Institute, Milwaukee, the J. B. Speed Memorial Museum, Louisville, and possibly elsewhere. It comprises over 500 objects lent by public institutions and private collectors, chiefly in Mexico, and before being brought to this country was exhibited ceremoniously in the city of Mexico under government patronage. During the three weeks it was in New York it was visited by over 25,000 persons, and was widely and most favorably noticed in the press.

This exhibition had its inception in the interest of Mr. Dwight Morrow, when Ambassador to Mexico, in Mexican art. Not only did Mr. Morrow find the art of Mexico engaging and desirable, but of so meritorious and delightful a character that he felt it should be more widely known. Personally he made extensive purchases. Many of the works shown in the exhibition are lent by him. Furthermore, through sheer friendliness and a desire to encourage an outstanding artist, he himself commissioned Diego Rivera to execute a series of mural paintings for one of the public buildings in Mexico City. With the enthusiasm of a discoverer he mentioned, on one of his visits home, the possibility of bringing to this country a comprehensive exhibition of the arts of Mexico to Mr. Frederick P. Keppel, President of the Carnegie Corporation of New York, and at that time Acting Director of the American Federation of Arts, who proved immediately sympathetic.

As a result, Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, Pittsburgh, was asked to survey the field in Mexico and to outline the scope of an exhibition. Through the courtesy of his Trustees he was able to accept the invitation, and accordingly spent the month of November traveling through Mexico from Guadalajara to Oaxaca in an effort to understand not only the genius of Mexican art, but also its practical application, in both fine and applied forms.

Through the kind offices of Ambassador Morrow, Count René d'Harnoncourt, an Austrian who had taken up residence in Mexico City and made himself fully conversant with Mexican arts, was suggested as the man best fitted to develop the details of this exhibition—to choose and collect the objects and to organize its initial display in Mexico City. To his excellent judgment and well-directed and tireless effort the comprehensive and interesting character of the exhibition is undoubtedly largely

due. Count d'Harnoncourt, furthermore, consented to come with the collection to the United States and is acting as its curator while on tour. He installed the exhibition in New York with the assistance of members of the Metropolitan Museum staff, and again in Boston, and it is he who prepared the admirable catalogue, which is in reality a handbook and almost the only available informative publication on the subject of Mexican arts.

During Mr. Saint-Gaudens' stay in Mexico two committees were organized as sponsors for the exhibition—an honorary committee consisting of Ambassador Morrow, Don Genaro Estrada, Minister of Foreign Affairs; Don Luis Montes de Oca, Minister of Finance; Don Moisés Sáenz, former Sub-secretary of Education; Don Carlos Trejo Lerdo y Tejada, present Sub-secretary of Education; and an advisory committee, consisting of some of the most important artists and connoisseurs of the country, Diego Rivera, Dr. Atl, Don Jorge Enciso, Don Roberto Montenegro, Don Francisco Díaz de León, Don Gabriel Fernandez Ledesma, and Don Antonio Cortez.

The Mexican Government, realizing the importance of this exhibition, lent valuable and unique examples of early Mexican art from the National Museum in Mexico City and the State Museum in Guadalajara, and also gave generously to the organizers its help and moral support in creating an exhibition which would be worthy of Mexico's artistic production.

The intention was originally to return this exhibition to Mexico next September, but so many requests have been made for it by museums not already on the circuit that the possibility of an extension of time is now under consideration.

The following descriptive article on the exhibition by Count d'Harnoncourt was published in the October *Bulletin* of the Metropolitan Museum of Art and is reprinted therefrom with the kind permission of author and publisher.

L. M.



THE LITTLE MULE

OIL PAINTING
LENT BY MANUEL RODRIGUEZ LOZANO

ABRAHAM ANGEL

MEXICAN ARTS*

BY RENÉ D'HARNONCOURT

THE exhibition of Mexican arts of The American Federation of Arts includes early and contemporary examples of fine and decorative arts, assembled in an attempt to show the artistic aspects of the origin and development of Mexican civilization from the Conquest to the present. It includes only works of art that express Mexican ideology, characterized by the fusion of Indian and foreign elements. In spite of the unquestionable artistic value of objects made in early Colonial days by the Spaniards or in the purely Spanish tradition, such examples are not included, as they are in no way characteristic of Mexico.

After the Conquest Mexico found herself stripped of her best indigenous cultural traditions. The concrete manifestations of pre-Conquest art had been completely destroyed and the ruling classes that supported the arts of pre-Spanish times had been killed by the conquerors. The desire of the Span-

iards to make the new territory a colony not only politically but also culturally resulted in an imposition of European forms. The importation of European ware, artists and craftsmen was intended to build up in Mexico a Spanish civilization. The fact that objects made in the pure Spanish style lost in popularity even during Spanish rule is proof that the country never identified herself with European art.

Mexico did not accept Spanish art but did assimilate many of its elements. She made use of the new materials and new techniques brought by the Spaniards, but she adapted them to her own conceptions. Up to the present this adaptation of foreign elements and the creation from them of original works of art has been typical of Mexican artistic production. Influences assimilated from Spain, Italy, France, and China and other Oriental countries can be traced in many objects of undeniably Mexican character.

*Reprinted from the October *Bulletin* of the Metropolitan Museum of Art, by permission.



TINAJA (JAR) FROM TONALÁ, JALISCO. XVII CENTURY

LENT BY MOISÉS SÁENZ

ONE OF THE EARLIEST AND FINEST EXAMPLES KNOWN OF THIS TYPE OF POTTERY



TINAJA (JAR) FROM TONALÁ, JALISCO. XIX CENTURY

LENT BY THE GUADALAJARA STATE MUSEUM

THIS SHOWS THE BEGINNINGS OF A NATIONAL SPIRIT IN NATIVE POTTERY



WATER JAR FROM SAN MIGUEL GUAPA, GUERRERO

CONTEMPORARY

LENT BY WILLIAM SPRATLING



JAR FROM TONALÁ, JALISCO

CONTEMPORARY

LENT BY DIEGO RIVERA



CANTARO FLOREADO (WATER JAR) FROM HUANCITO, MICHOACÁN
ILLUSTRATING USE OF PURE INDIAN DESIGN IN MODERN MEXICAN POTTERY

Until recently, however, Mexico's resistance to the copying of foreign art was not conscious. The Mexican workman or artist in most cases was unaware of his own individual style and economically dependent upon a foreign ruler, whose wishes he could not afford to contradict; but his eyes and hands unconsciously saw and reproduced the model in their own way, leaving out those elements that he could not understand or create, and molding the piece according to his own concepts.

In the social revolution of 1910, Mexico recognized for the first time in her history the existence of a Mexican civilization. Up to this time Mexican art

had expressed the Mexican spirit in spite of the artists' efforts to follow a European lead. It is a proof of the strength of this civilization that for four hundred years it lived and developed under such unfavorable conditions.

The earliest example of the fusion of Spanish and Mexican art in this exposition is a fragment of pottery from the early sixteenth century, made with all the characteristics of late Aztec craftsmanship, but showing as a decorative design the coat of arms of Charles V surrounded by a border of Indian motives. This piece, found about 30 inches below ground among thousands of fragments of late pre-Conquest pot-



BATEA (SHALLOW WOODEN BOWL) LACQUER FROM PÁTZCUARO, MICHOACÁN .XVII CENTURY

LENT BY DWIGHT W. MORROW

tery, is, no doubt, one of the first examples of Spanish designs used by native artists. A mosaic picture of Christ the Savior, made of humming-bird feathers, shows a much closer fusion of the two cultures. The design, obviously taken from a European subject, lends itself beautifully to the native technique.

Mexican applied arts of the seventeenth century are represented by two wooden bowls decorated with lacquer and by a clay jar and two feather pictures. In these pieces the Spanish elements have been transformed to such an extent that there can no longer be any question but that a new and distinctive art is developing.

In the eighteenth century the Mexican had already developed a very distinct tradition, of which there are a great many examples known in nearly every branch of handicraft. The lacquers of this period from Olinalá and Pátzcuaro, represented by a number of rare pieces from the National Museum in Mexico and from Ambassador Morrow's collection, show well-defined and often-repeated characteristics which establish them as being the products of a distinctly Mexican school.

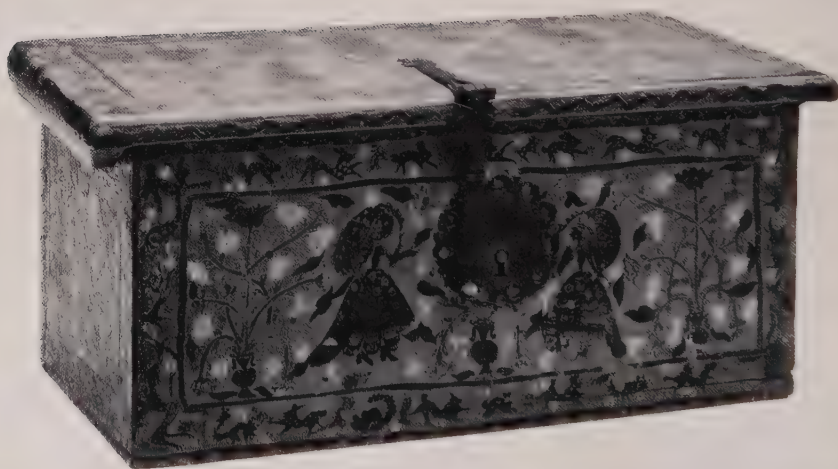
The fine arts of the sixteenth and seventeenth centuries were purely Spanish in character because sculpture and painting were required only by the



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BOX CHEST, LACQUER, FROM OLINALÁ, GUERRERO. EARLY XVIII CENTURY

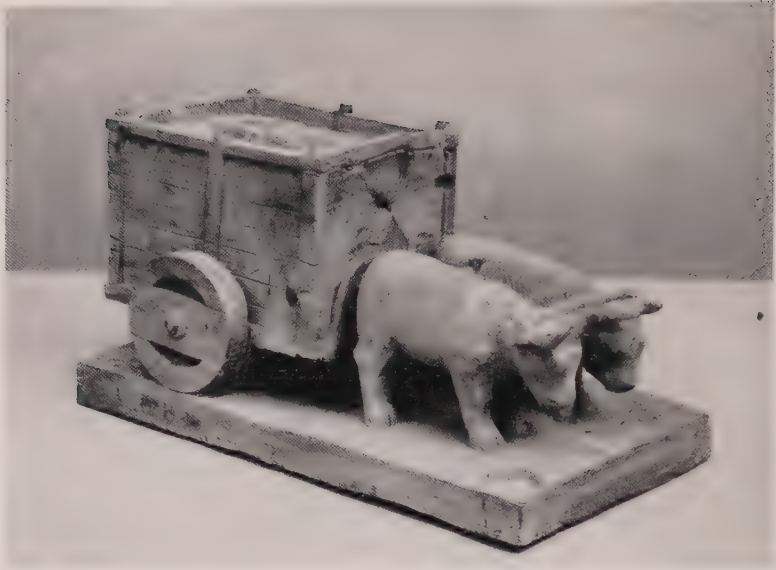
LENT BY DWIGHT W. MORROW



CHAIR, FROM PARACHO, MICHOACÁN. XX CENTURY

TOYS OF DIFFERENT MATERIALS FROM VARIOUS PARTS OF MEXICO

LENT BY RENÉ D'HARNONCOURT



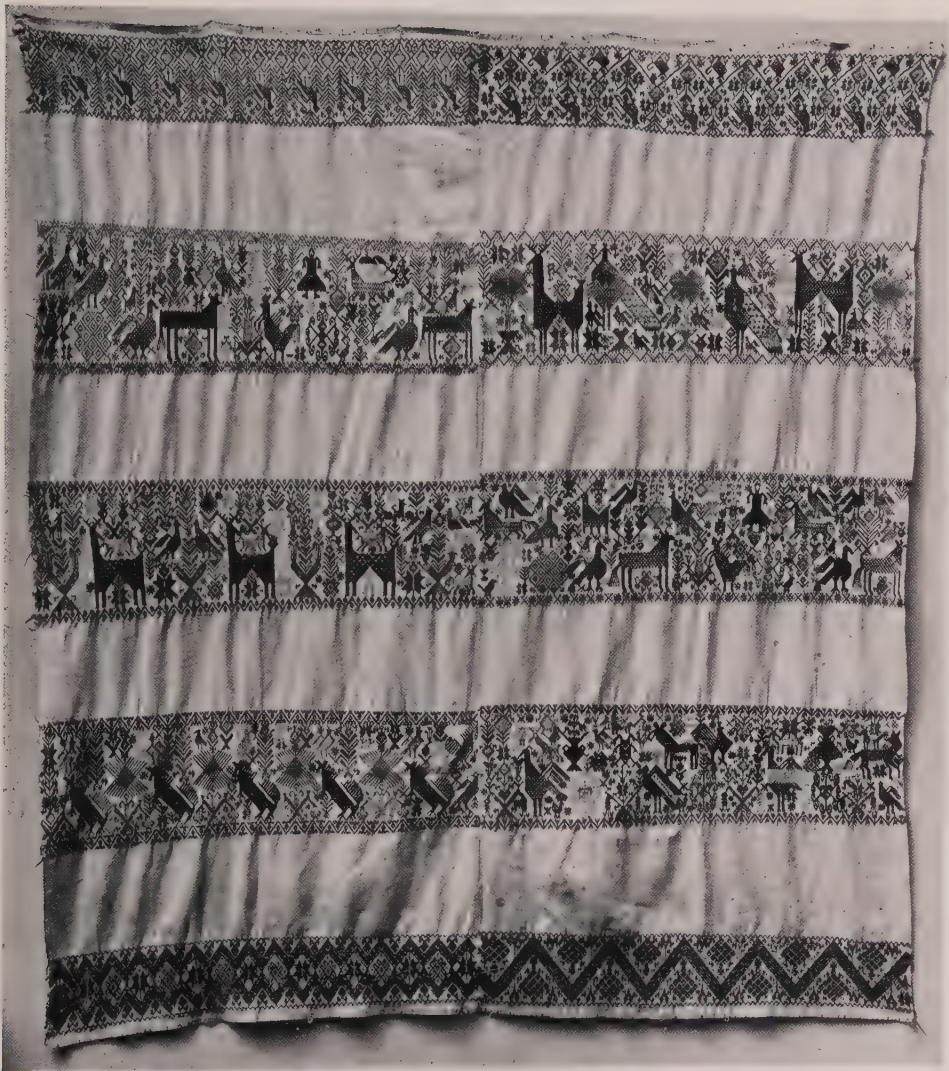
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WAX FIGURES—"THE GUITAR PLAYER" AND "PANCHO "BY LUIS HIDALGO. CONTEMPORARY

LENT BY THE ARTIST



AYATE (COTTON SQUARE) FROM SAN MATEO ATARASQUILLO, MEXICO. XIX CENTURY
LENT BY DOMINGO HERNANDEZ

clergy and nobility, both of whom were European and therefore desired the work of European artists or Mexican artists educated in European schools. The best-known Mexican painters of this period were skilled copyists who were so thoroughly trained in the Spanish manner that they could not be distinguished from their masters.

The Colonial primitive of the eighteenth century is the first truly Mexican painting. This came into being as a result of the demands of the poorer churches and convents for decorations.

These small and often isolated places of worship could not afford to buy even the copies of European paintings made by trained Mexican artists and had to be content with the work of native craftsmen. The Indians were given small book illuminations or colored prints to copy, and so, although the subjects and compositions of these paintings show Spanish influence, the execution and spirit are distinctly Mexican.

In the early nineteenth century the political rule of Spain was broken and



ZARAPE. FROM SAN MIGUEL ALLENDE, GUANAJUATO.
XIX CENTURY

LENT BY JORGE ENCISO



BEDSPREAD, FROM TOLUCA, MEXICO, EARLY XIX CENTURY
LENT BY SEÑORA VICA ITURBE

Spanish culture could no longer dictate the current artistic fashions, but the ruling classes of Mexico at that time were not conscious of the great Mexican tradition that had been growing and merely substituted a French for a Spanish model of culture. Improved communication and extended commerce did much to introduce not only the approved French forms, but also various elements from Germany, Italy, and England.

In tracing the different cultural influences in Mexican art we find many elements of Oriental origin, especially Chinese. To a great extent these were transmitted through Europe, but a few of them were imported directly from

China. Some of the objects that show the greatest Chinese influence come from villages near the Pacific Coast and exemplify little or no other foreign tradition. The Oriental influence is strongest in the ceramics.

The fine arts of the nineteenth century were chiefly devoted to portraiture and genre paintings. With the growing importance of the *bourgeoisie*, the desire to have prominent local and national figures immortalized in oil spread throughout the republic, creating a demand for artists that could be met only by employing native painters. Although there were many outside influences at work on the artistic tradition of this period, the work remains distinctly Mex-



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MIGUEL COVARRUBIAS

LENT BY MOISÉS SÁENZ

ican. There are no mere copies to be found, and even the *talavera de Puebla*, Mexico's finest faience, which had been purely Spanish for three hundred years, yielded to the growing Indian influence and assumed a Mexican character.

In the twentieth century a new factor came into Mexican art—the machine. The machine-made objects imported from foreign countries, especially Germany, proved a real danger to Mexican handicraft. The uniformity, neatness of construction, and low prices of these products were strong arguments in their favor, and in certain villages on the lines of communication native wares have been almost entirely replaced. Many fine examples of handi-

craft, however, are still to be found in Mexico, and in all forms from the most primitive to the most refined.

Pottery is, without doubt, the most outstanding artistic product of the modern applied arts of Mexico, and the contemporary examples in this exhibition show such a wide range of traditions, techniques, and forms that they appear to be products of different centuries. Owing to the fact that in Mexico there are many villages so isolated that the inhabitants live now as they did when the Spaniards reached the country, we are able to find Indian pottery baked on the open fire as it was five hundred years ago. We have some ware that seems to have been made in



LA CONDESA DE CANAL. XIX CENTURY

ARTIST UNKNOWN

OIL PAINTING LENT BY RENÉ D'HARNONCOURT

Colonial times, while other pieces have a distinctly modern character. This often makes it difficult to distinguish modern pottery from that made in the seventeenth, eighteenth or nineteenth centuries.

Important examples of the self-expression of the people in the plastic arts are the modern ritual pottery, masks, and toys. The best-known modern ritual pottery is the black, highly glazed ware made especially for the "day of the dead"—the candlesticks, vases, and other decorative objects used on the *ofrendas* (offerings upon the altars for the commemoration of the dead) for this occasion. This pottery is varied in design and highly ornamental. There

are also numerous toys, such as animals and miniature dishes, made of this shining black ware.

The ceremonial masks made in various parts of Mexico are typical of the indigenous tradition of Mexican art, the stylized animal masks often being identical in color and design with pre-Conquest war costumes. Others have their origin in the passion plays and legends of the Catholic Church, though their prototypes are now scarcely recognizable. The simplicity and strength of the sculptural technique is entirely Indian.

Toys are innumerable and varied in type, since toy making is an industry in every Mexican village. The life of

every section of the country is depicted and every holiday has its special kind of toys, the most unusual being those for the "day of the dead." For this occasion skeletons of all sizes are made in materials varying from sugar to metal. The funeral processions mounted on cardboard and the miniature *ofrendas* are most enlightening as bits of Indian life and psychology.

The figures of saints made of woven rush are another bit of sculptural folk art that is truly Mexican in character. The rush is also used as a frame for large and intricate floral pieces made for church festivals. On saints' days the churches are decorated with flowers worked into reed foundations of various designs. Sometimes the entire front of the church is covered with a floral tableau depicting a religious incident or painting.

The revival of other applied arts, such as lacquered gourds and lacquered and painted boxes and bowls, carries on the native traditions. Although new forms have been added, the process has not

been altered. The centers of weaving, too, are working in this native tradition, and with a decided continuity of style and pattern in each place. Thus it is easy to tell where a blanket has been woven by its pattern, which shows the same characteristics as those of blankets made in the nineteenth century in that particular center.

Modern fine arts in Mexico date very definitely from the social revolution of 1910, when the Mexican people developed a conscious pride in the artistic expression of their own country. The new government then gave its support to young artists who were striving for a truly Mexican expression in the fine arts by commissioning them to decorate the buildings of the Ministry of Education and the National Preparatory School; there was laid the foundation of a Mexican Renaissance. The frescoes that were planned and painted on the walls of these buildings necessitated and secured the cooperation of all Mexican artists. Through the organization of the *Sindicato de los Pintores*, the "syn-



WATER COLOR BY CARLOS MERIDA

LENT BY MRS. ALMA REED



PORTION OF A MURAL DECORATION BY DIEGO RIVERA

LENT BY DWIGHT W. MORROW

dicade of painters," work was distributed among many Mexican artists, thus bringing about a spirit and expression both uniform and representative of the cultural life of the country. The influence of the leaders of the Mexican Renaissance has extended to all branches of the plastic arts. Moreover, the impetus given to painting by these innovators has come to include even the children of Mexico, who are producing paintings that have called forth the wonder and praise of the critics in every country in which they have been shown.

This school of fresco painters, which was really the foundation of the Mexican

Renaissance, included most of the painters of Mexico who are today well known throughout the art world, as well as some of the younger artists who are known only in their own country. The paintings in the current exhibition are selected to give a diversified and comprehensive review of the present-day activity of Mexican artists.

Today there is in Mexico among the painters a creative atmosphere and output which clearly indicate a period of great strength—an artistic revival which will produce many great artists and will not revolve around any single master. It is an inspired age in Mexico, and its spirit is being felt in all fields of artistic

endeavor. To it the attention of the world is being directed by artists and critics who have seen its products and recognized its true genius.

For four hundred years Mexican art has resisted foreign domination. It has developed under most unfavorable

circumstances from the primitive production of the Indian in the remote village to the self-conscious manifestation of the modern Mexican artist. Such power of resistance is proof that Mexican art results from the desire of a superior race for true self-expression.

THE HOFSTEDE DE GROOT BEQUEST TO THE DUTCH MUSEUMS

BY H. FRITSCH ESTRANGIN

ONE of the events of greatest artistic importance to Holland for many a long year is the bequest to that country of the Hofstede de Groot collections.

De Groot, it is well known, was one of the first experts in the world on Dutch art, and Rembrandt most of all, and his word, like his numerous articles and books, was accepted as authoritative on that subject. Born at Groningen, he had lived at The Hague since 1896 where he had acquired a considerable fortune which he had devoted almost entirely to the acquisition, with his flair and his exceptional knowledge, of a collection of Dutch art of the greatest value.

When de Groot died some months ago he left this collection in toto to the Dutch museums. He did not, however, want this important gift to go to a single museum, which at first sight would appear the natural thing. On the contrary, he scrupulously arranged the distribution of these treasures, the museums of Groningen, Amsterdam, and The Hague profiting in great part and the Museum of Haarlem receiving two works.

Before this magnificent whole was finally installed in the above-mentioned cities, however, it was exhibited in three parts at the Communal Museum at The Hague, these exhibitions having taken up all the summer and the third continuing until late autumn. The de Groot collection can therefore be considered as being composed of three differ-

ent parts, each part having its special destination and its catalogue carefully drawn up by the testator himself. All the attributions are, therefore, authoritative and of great interest to students of Dutch art, for they make it possible to identify several secondary masters who are not too well known, but of great talent. For this is above all a collection of drawings, paintings and other works playing a very minor part.

In the first part of the collection composed of 139 items, of which 137 go to the Groningen Museum, there are 20 oil paintings. Amongst these, in addition to works of Gerard Douw, Fabritius, Jan van Goyen, Pieter de Hoogh, Jordaens, Rubens and Rembrandt (who is represented by a study for the head of a young woman, perhaps Saskia), there are two pictures by a very rare master, Hercules Seghers (1625-1679 according to certain authorities, 1590-1640 according to de Groot). In a day when other Dutch artists traveled very little, this artist visited the Rhine, Dalmatia and Montenegro. Rembrandt particularly admired this mysterious painter and had at least six of his pictures in his studio. Very few of his works are known; one of them, belonging to Sir Edward Speyer, was sold at Christie's last spring. The two pictures in the de Groot collection represent: "A Scene on the Rhine at Ragatz" (No. 17), and "An Alpine Landscape near Thusis." These pictures are left to the Franz Hals Museum at Haarlem.

The collection also introduces us to an interior by another rare master, Heimann Dullaert (1636-1684), who was a pupil of Rembrandt, about 1650. It has been said that this was the only picture known by this artist, but this is incorrect, for a "Massacre of the Innocents" was included in the Lichtenstein collection in Vienna.

Along with the numerous drawings of this first portion, and side by side with beautiful Van Goyens and other masters, all destined for the Groningen Museum, one must mention thirty-three of Rembrandt's drawings. One of them, a "View of the Cathedral of St. Albans, near London," is of great interest, for this work, signed by Rembrandt (1640), furnished to de Groot evidence that Rembrandt had been in England. This work alone goes to the Teyler Museum at Haarlem, and was, no doubt, so assigned by the donor because there are already to be found there several good landscape drawings by Rembrandt.

The second part of the collection is undoubtedly the most important and the most impressive, composed as it is of 102 Rembrandt drawings, a total that a collector would never have dreamed of reaching. Sixty-five of these (from 1 to 65 in the catalogue) are left to the Amsterdam Museum. These 65 drawings have all figured in the work of Hofstede de Groot, "*Die Handzeichnungen Rembrandts*," Haarlem 1906, which gives us the genial inspiration of the master under its most varied aspects. The other drawings (Nos. 66 to 102), which were acquired by de Groot since 1906, are no less remarkable, and contain pages of great beauty. It is not yet known in what Dutch museum they will find a home, but very probably at The Hague.

The third portion of the collection will probably stay permanently in the Communal Museum at The Hague. It includes 139 drawings glowing with the art of seventeenth century Dutch masters of the first rank: Ter Borgh, Bol, Backer, Avercamp, Cuyp, van Goyen, Hondecoeder, de Koningh, Potter, van

Ostade, van Uden, Ruysdael, van de Velde and others.

Here, too, we are indebted to de Groot's intuition in discovering to us two masters who may be considered as extremely rare. Lambert Doomer (1622-1700), by whom a picture exists at Alkmaar, another at Amsterdam and a third in the Louvre, was a pupil of Rembrandt, and a landscapist of real talent who also knew how to give life to the figures that he put into his excellently composed landscapes, the subjects for which he chose in France, in Ireland and on the Rhine. There are masterly drawings amongst the nine bequeathed by de Groot. Roghman (1597-1686), whose portfolio also contains some nice drawings (Dutch landscapes), was very probably a pupil of the mysterious Seghers. His very freely executed drawings are often akin in their spirit and forcefulness to those of his friend Rembrandt, and to such an extent that the landscapes at the Cassel Museum, which are by Roghman, were for long attributed to Rembrandt.

This last portion also embraces a few fine paintings and a set of Delft faïences.

This magnificent bequest to the Dutch museums will give Hofstede de Groot a title to the gratitude of art lovers.

Announcement has been made by the London University of the establishment of the Courtauld Institute of Art, a school for the study of the history of art and for the training of museum directors. Samuel Courtauld has promised to build and equip the institute, and Viscount Lee of Fareham, who has been active in formulating the plans for such a school, has indicated his intention of bequeathing his collection of art works to the institute. Sir Joseph Duveen has very generously contributed \$100,000 toward the endowment. The school will be situated at Bloomsbury and its plan of organization and methods of instruction will be modeled in general upon those of the Fogg Art Museum of Harvard University.



COUNT KINSKY, PRESIDENT OF THE VIENNA POLO CLUB

BY JOHN QUINCY ADAMS

JOHN QUINCY ADAMS OF VIENNA

BY JOSEPH MARSHALL FLINT*

PROBABLY both the intellectual insolence of Imperial Austria and the artistic indifference of republican America have allowed Americans to remain in total ignorance of the fact that one of their compatriots has become the representative master of Vienna portraiture. Since the war, the American world has had other things to consider, and before the conflict Austria was so self-sufficient that foreign opinion, particularly American, carried little weight on either matters of politics or art. This fact, however, has an important and,

in some respects, historical significance. One has only to recall that since the days of Benjamin West, Copley, Stuart, Whistler, Abbey, Marr, and Sargent, America has always had in Europe an outstanding figure to represent, if not her artistic traditions, at least her artistic capacity. And it seems quite possible that the mantle of these representatives may fall on the shoulders of an American with the rather significant name of John Quincy Adams.

Adams' history is an intriguing one. His father, Charles Runney Adams,

*For many years Professor of Surgery at Yale University.



BARON ALPHONS ROTHSCHILD, JR.

BY
JOHN QUINCY ADAMS

was born in Charlestown, Massachusetts. As a young man, he developed a flair for music and went to Dresden to study with Ogeni. So talented did he prove that he was called to the Court Opera in Vienna as a dramatic tenor, where for a decade he sang the leading roles. His greatest distinction was the creation of the Prophet in Meyerbeer's opera. During this period, Charles Adams married a Viennese. Six months after the birth of his son, John Quincy, he resigned and returned to Massachusetts.

At the age of fourteen, the boy went back to Vienna with his mother, where he began to study painting with Eisenmenger and L'Allmand. The next stage in his training was under Carl Marr, Director of the Academy in Munich—himself an American—and he finished in Paris with Benjamin Constant and Whistler. It is of more than passing interest and, indeed, it may be ultimately significant that the two last stages of Adams' training were carried out under American masters. Seized with the *wanderlust* of a young artist in search of inspiration and material, he traveled through the Low Countries where he did a great deal of genre painting. The best known work of this period is the Triptyque, "The Way of Life," which now hangs in the National Gallery in Rome.

Later Adams returned to Vienna, where his social gifts, his love of people turned his interest and talents into their inevitable channel and he devoted himself exclusively to portraiture. Possessed of a sound and cosmopolitan training, endowed with an extraordinary sense of color, and eyes that while they saw truly only saw the best in people, it was not long before recognition rewarded his efforts. Elected to the *Künstlerhaus*, professional home of the foremost artists of Austria, of which he is now a leading and distinguished member, his canvases are among the outstanding features of its contemporary exhibitions. Upon nomination of the Academy, the Emperor conferred the Professor title upon Adams and then,

it might be said, he had arrived. Any one at all worldly can realize, with the feelings of jealousy and nationalism common in artistic circles, such a career for an American in the mid-thirties called for something more than ordinary ability.

In Austria in general and Vienna in particular, ever since the latter part of the seventeenth century, princes have honored themselves by honoring the arts. Prince Lobkowitz drove Haydn to his birthday celebration, and Princess Esterhazy wrapt in her mantle the old son of a wheelwright lest he take a chill. Beethoven was a member of the household of Prince Lobkowitz. To this day, in Vienna, a master of the Arts takes his place with the best in the land. Professor John Quincy Adams' personal and social gifts, artistic skill and talents, it has been said, marked him as a painter of social history, for his canvases record the high-born, intellectual, and worldly personages of his time. While his reputation has traveled far and aristocrats of international repute are often found upon the dais in his atelier, it is curious that this man, who bore an American passport until 1917 and a distinguished American name, should have remained almost unknown to his countrymen.

The quality of Adams' art is not difficult to estimate. Like all the arts in Vienna, it follows the classical tradition. No trace of modernism with its inherent ugliness is found. It is only modern in the sense of his own dictum that anything really beautiful remains eternally modern. A skilled draughtsman, a master of lights and shadows, possessor of an uncanny feeling for textiles, he makes one want to lay one's cheek against his velvets and caress his diaphanous silks. But his greatest gift lies in the management of color; this is his forte. His canvases glow. No ordinary reproduction does them justice. It is no insult to the great Georgians to think of them as you gaze at Adams' work. In fact, one's mind reverts instantly to the best traditions of the



THE ARTIST AND HIS FAMILY

JOHN QUINCY ADAMS

English School, although he, himself, acknowledges only Velasquez as the ideal he tries to follow. To the latter he certainly owes one of his fundamental rules—every portrait must be a picture irrespective of the person painted.

To one gallant trait Adams owes much of his success. He has a blind spot for ugliness. And while he is visually honest and paints what he sees to the last mole, wrinkle, or sagging jowl, nevertheless his peculiar gift of vision or artistic insight blends these things with the strong or beautiful features of a sitter ending in a portrait that represents the model's best. Some maintain that

Adams' finest results are with women. He paints men of strength, intellect, or beauty, and does them more than justice. But the appeal of a man to his art may not seem so great. This may be—probably is—due to the lack of textiles and color—the two accessories that offer him the greatest opportunity to exercise his particular gifts, for there is nothing rugged about his style. It is the painting of an exquisite.

Adams is a prodigious worker. He paints too much to maintain an output of even quality. He has his mediocre and his best. Whether it is the personality of his model or the complex of

spirit, face, figure and color that guides his brush to lay its utmost upon a canvas, it is difficult to say. But this much is certain: In the large format paintings, a type he still employs, one finds his greatest work; and at his best he ranks with the foremost painters of his day.

Among the canvases upon which Adams' reputation as a painter of social history is based might be mentioned those of Prince Adelbert of Prussia, Prince Lichtenstein, several of the old Austrian Emperors, the Archduke and Archduchess Hubert Salvator, Prince and Princess Fuerstenberg, Baroness Fries, Baroness Rothschild, Countess Karoly, Count Kinsky, and many others that belong to the brilliant days of Imperial Austria. Perhaps the best known and most sentimental of all his pictures is that of his own little daughter dancing to the music of Bach's Chaconne. This, known simply as "Chaconne," one sees everywhere in Austria—on post cards, calendars, and in colored process reproductions for house decoration. It is his "best seller" because of the tender presentation of the irresistible appeal of childhood. This same childish figure forms the central theme of Adams' well-known painting, "The Artist and his Family," interesting particularly because of the self-portrait and that of his wife and children.

Adams' technique varies with his moods and subjects. When a face is wholly satisfying he may let that remain as the one entirely completed part of a portrait. The details fade gradually from that central objective to the margins of the canvas, but it is supported by colors, materials, or a landscape or a room. The effect is a sort of semi-impressionism. When a face cannot be made the final dominating feature of a portrait, either from lack of character or beauty, he is apt to expend his talent on the accessories of background, colors or textiles. Sometimes his mood bids him combine the three, and the canvas from margin to margin is covered with meticulous work. In such portraits

one sees his finest style. Every now and then he has a flash of genius. . . .

With Adams there is always distinction in style, harmony, and composition. One sees the artist blended with the portraitist, especially in those examples of his work where he has given his sitters a landscape or a room as a background. Here pattern and lighting are essential and important elements of his craft, and he even handles shadows and perspective with a masterly hand to make the portrait plastic. And it is in the blending of these elements harmoniously, with color and insight into character, that Adams attains his objective of making every portrait a picture. In his more recent canvases, especially his portraits of men, he employs a monochromatic background that presents little but the sitter, whose portrait stands unsupported to be judged by the observer on its merits alone. This severe simplicity is a tax on skill, for it leaves the artist nothing but color, drawing, and portrayal of character to display his art.

* * * * *

During the war Adams was assigned to duty as an artist with the troops. From this period of activity emerged a number of works. One is exhibited in the War Museum in the Arsenal, another in Innsbruck. The latter, a large canvas of the Emperor surrounded by men from his favorite Kaiser Jaeger Regiment, hangs in the Museum of the Regiment at Berg-Isel, famed as the spot of Andreas Hofer's successive defeats of the French and Bavarians. The sketches for some of the figures in this picture must be placed among Adams' greatest work. Only two of the nine men survived the Armistice. Into their faces, without a trace of fear, Adams has painted this fate. Their eyes, expression, the lines of strain and tension display the war weariness of the men on every front. Anyone who suspects Adams of being incapable of painting men in the grand manner should study this work. They are only sketches, to be sure, and a soldier may offer the same satisfaction to his color sense that a



FRAU LILLY MARISCHKA

BY
JOHN QUINCY ADAMS

woman does. But here are the portraits of nine men in a strained spiritual state painted with superb virility.

* * * * *

Adams was about forty when the world catastrophe occurred, and his eyes, trained to see the beauties and color of the world, were forced to witness one of the ugliest half decades in history. Every other country regained soon after the conflict some semblance of its former existence; only Austria was left to pay the major portion of the bill. Destitute, shorn of all power, an economic monstrosity, permeated with Socialism, Vienna and its Hinterland offered in the post-war decade no spiritual stimulus or opportunities to a man of Adams' training or capacities. Nevertheless, he has kept faith with his talents and still produces beauty for a people to whom beauty seems more precious than food. He is, perhaps, the only prosperous artist in Austria, but his soul revolts as he contemplates the present life in Vienna in contrast to the brilliance of its past.

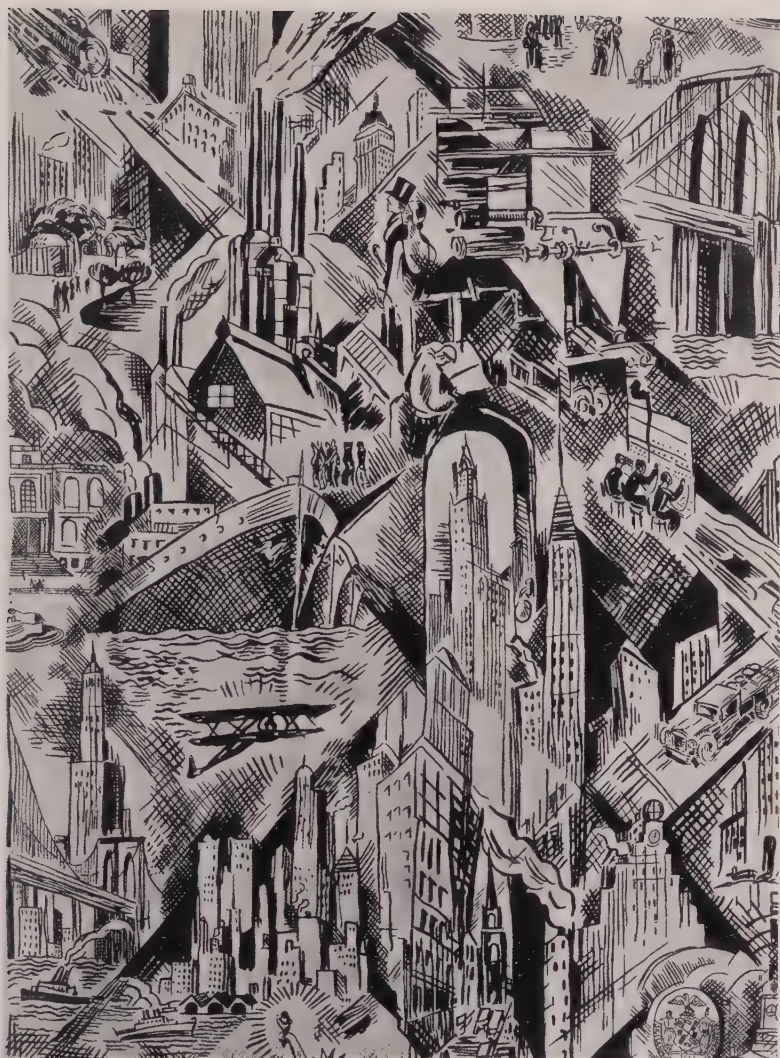
What Adams might have produced and what turn his career might have taken had it not been interrupted at forty by the world disaster, is idle speculation. But it is only fair to state the difficulties and obstacles he has to face during the period of his artistic maturity. Certainly no one who has not lived sympathetically with the uncomplaining and unresenting Austrians in the period of their adversity can realize the heroic sacrifices made to maintain their music, drama, and the arts up to something like their ante-bellum standards. Some day the world will recognize this courage, but until it does Austria provides sterile soil to maintain the arts, and no fertility to stimulate their growth. In such a milieu Adams worked for fifteen years. To his credit be it said no trace of ugliness or bitterness has ever left his brush.

Here, then, we have this curious phenomenon. An American, or half an American, to be exact, owing two-thirds of his training to two other Americans,

the acknowledged master of Austrian portraiture, almost totally unknown to his countrymen. Surely, with our need of beauty in this ugly age, with our questioned ability to produce creative artists, we are entitled to lay claim to this man who lost his citizenship through an accident of the war. And if, as seems probable, he is to inherit the mantle of those gifted expatriates who have represented in Europe for the past century the American capacity for art, then there is all the more reason to acknowledge and reclaim our own. Although almost so, Adams is not an absolute stranger to the land of his blood. He has exhibited single canvases in the Panama-Pacific Exposition ("The Amateur") and in the International Exhibition in Pittsburgh held under the auspices of the Carnegie Institute ("Contessa Portas"). Several of his portraits are owned by Americans, and one by Yale University. He is now revisiting this country, having come to New Haven in the Fall of 1930 to execute a second portrait commission for Yale.

John Quincy Adams is only fifty-five. He still stands on the threshold of his maturer period. Perhaps it may be given to America to provide him with the stimulus to produce from its life some of the remaining canvases that he has to offer the world.

Under the Charles Eliot Norton Professorship of Poetry, established in 1925 at Harvard University as the gift of Mr. Chauncey C. Stillman of the class of 1898, Professor Arthur Mayger Hind, of the Department of Prints and Drawings at the British Museum, London, is giving a series of lectures at the Fogg Art Museum this season on Rembrandt, beginning November 12 and concluding February 25. Under the auspices of the Division of Fine Arts of Harvard University this same great authority has given an additional course during November and December on "Early Italian Engravings and Woodcuts."



Courtesy, W. & J. Sloane

"MANHATTAN"—TEXTILE DESIGNED BY RUTH REEVES FOR OFFICE IN A COUNTRY HOUSE

PRODUCED IN GLAZED CHINTZ, OSNABURG CLOTH AND VOILE

DECORATIVE TEXTILES BY RUTH REEVES*

BY STARK YOUNG

THESE textile designs by Ruth Reeves have been shown, some of them here, some there, in Stockholm, Cleveland, Boston, Minneapolis and other cities, and eight of them in the International Exhibition of Metalwork and Cotton Textiles that the American Federation of Arts has brought together at the Metropolitan Museum. Seeing

them from time to time, I have often wished that they might have what the French call an *editeur*—someone who assembles an artist's works and presents them in a volume, as it were. This W. & J. Sloane have now done for Miss Reeves. It is a thing that rarely happens in our country, but that is highly important to the textile crafts, the pub-

*Reprinted from the Catalogue by kind permission of W. & J. Sloane.



Courtesy, W. & J. Sloane

"AIKEN DRAG"—TEXTILE DESIGNED BY RUTH REEVES FOR FOYER IN A COUNTRY HOUSE

A SYNTHETIC HISTORY OF HUNTS IN AMERICA

lic, and the artist himself, if he is ever to come into his own.

Within such limits as this field of design imposes, the variety and range and freshness of this collection are astonishing; from the rich abstract "Green Pastures" and "Electric" to the "Manhattan" and "The American Scene." There are the "Manhattan," then, lively, realistic and decorative all at once, full of a crisp chic of its own; the "Aiken Drag," racing horses and men and whips and hounds, bowered in that strong

foliage and the branches of trees, which give the right solidity to the decorative whole of it; the "Central Park," with its management of massed color, a pattern as distinct as that in a heavy traditional brocade and yet modern and natural too. There is the "Florae Americanae," a design of flowers, set down in the style of the dry botany books, exact but charming, with its tongue in its cheek. The "Figures with Still Life," bolder than all the rest, takes on the force of good modern paint-

ing without ceasing meanwhile to be a textile. The "Polychrome," a surface of equal triangles, with a curious, subtle rhythm travelling along their lines, descends from the far-off opus Alexandrian and the Renaissance, and was directly suggested to the artist by the experiments of the New York architect, Mr. William Bowman, with concrete tile floors. If these and other pieces compel our admiration, none among them is more captivating than the "Homage to Emily Dickinson," in honor of that poetess—the maiden at her window, the vase on the sill, the dove, the great moons of the flowers around, the leaves, the tangle of Victorian romance—a design that cries for execution in all colors and a score of materials from cotton velvet to chintz and silk.

With what delicious invention the names of these designs are made, and how the textiles themselves are chosen, the thirteen varieties of cotton cloth alone, for example! All has been searched out, handled *con amore*, devoted to experiment, design, material and method.

These designs of Miss Reeves' are both sincere and alive. They show a certain richness that is due to the fact that their creator is a painter as well, so that a complete artistic life is brought to them. Much of our modern designing is tricked out for the sake of being different and startling. It ends by being not only vulgar and empty in itself, but also impossible to combine with anything else; the whole decoration in which it is used never comes to any finish. These designs by Miss Reeves are never perverse in this sense. It is their genuineness and solidity that makes them so alive and satisfying. They would fit perfectly into decorative schemes in many styles and periods, and would often relieve and freshen the whole effect.

In their mechanical technique and often in the general arrangement these pieces are derived from the old textile methods, long since familiar to our eyes

and pleasantly domesticated for our daily use; in the rendering itself they derive from modern painting, so that the old textile art is thus brilliantly carried forward. Such designing is neither restless nor flat, not stale and not loud or trivial. In American textiles these designs are the finest that I have ever seen.

An exceptionally noteworthy exhibition of Contemporary Textiles was held in New York by W. & J. Sloane during the month of December. These textiles were designed and printed exclusively for this firm by Miss Ruth Reeves and represented, as Professor Richards has so ably put it, "a significant experiment in the way of promoting cooperation between designer and manufacturer." The manufacturers themselves regarded the experiment interesting as a demonstration of the decorative possibilities of cotton, "one of the subtlest mediums of art" when used by an artist-craftsman. The experiment was the outgrowth of the Industrial Art exhibitions sponsored by the American Federation of Arts, and eight of Miss Reeves' designs were simultaneously shown in the International Exhibition of Metalwork and Cotton Textiles shown at the same time at the Metropolitan Museum of Art. The catalogue to the Sloane exhibition of Miss Reeves' textiles had an introduction by the distinguished novelist, Stark Young, which by permission, is reprinted herewith.

THE EDITOR.

The Brooklyn Museum announces an important addition to its staff: Miss Frances Morris, formerly Curator of Textiles at the Metropolitan Museum of Art. At the Brooklyn Museum Miss Morris will be adviser for textile fabrics and needlework. She will leave shortly for an extended trip of research in the Orient, where she will go into the subject of textile fabrics in the British possessions and the Dutch East Indies. The Brooklyn Museum has a particularly fine and complete collection of the art of these countries, a large section of which is composed of fabrics and embroideries.



MADONNA AND CHILD BY LUCA DELLA ROBBIA

THE EDMOND FOULC COLLECTION

BY HENRI GABRIEL MARCEAU

Curator of Fine Arts, Pennsylvania Museum of Art

IT IS obviously the duty of museums to purchase objects of outstanding merit in the collective branches of the arts. This duty, however, is one which is rapidly becoming more difficult of accomplishment. Objects of importance are becoming fewer and it is possible to imagine a time, in the not too distant future, when museums will consider the purchase of suitable material as one of their most difficult problems. The World War has temporarily relieved the situation in this respect largely because of the general financial readjustment which we have witnessed. Collections which might have remained in private

hands abroad have been offered for sale. The supply of works of quality coming from this source, however, cannot be expected to meet for long the large demands of our growing American museums. It would seem that collections of importance, such as the Foule Collection, will undoubtedly continue to appear for sale during the next few years. It will become necessary for museums lacking sufficient appropriations for purchases to devise other methods of competing successfully with private collectors or consider the possibility of losing opportunities which may not return.

It would hardly be in the scope of this



GENERAL VIEW OF A PORTION OF THE FOULC COLLECTION

AS SET FORTH IN THE PENNSYLVANIA MUSEUM OF ART



THE LION HUNT

BARTHOLDO

BRONZE, FLORENCE, 15TH CENTURY



HORSE—BRONZE, PADUA, 15TH CENTURY



DAVID BY BELLANO
PADUA, 15TH CENTURY

article to dwell at length upon the importance which attaches to the 191 objects constituting the Foulc Collection. The histories dealing with fifteenth and sixteenth century French and Italian art discuss them fully. The bronzes alone have inspired a bibliography of imposing size. The David of Bellano, the Lion Hunt, generally accepted as being the work of Bartholdo, and the Venus of Adriano Fiorentino are widely known. These three fifteenth century bronzes, representing, as they do, the work of the Masters of Michelangelo rather than his pupils, are, aside from their intrinsic merit, important because of their rarity. The sixteenth century, the period of mass production in bronze, is fully represented by a seated Venus by Giovanni Bologna, a door knocker by Sansovino, and two delightful bronze torch standards by Andrea Briosco, called "Il Riccio," as well as by a pair of small seated figures of Satyrs by the same master. The art of Leone Leoni is shown by

the splendid portrait bust of Charles-Emmanuel, Prince of Piedmont, which is attributed to him. The large production of the sixteenth century schools of Florence and Padua is further illustrated by a number of smaller animal figures in bronze, a testimony to the technical skill which the Italian casters of that era attained.

It is difficult to use few superlatives when describing the marble relief by Desiderio da Settignano representing the Madonna and Child or the equally beautiful tondo of Luca della Robbia, which are illustrated in these pages. These two objects alone would furnish sufficient glamour for any collection of fifteenth century Italian sculpture. The Desiderio Madonna originally came from the Ospedale di Santa Maria Nuova and the della Robbia Madonna was made for the Palazzo Alberti, both in



SEATED VENUS BY GIOVANNI BOLOGNA
BRONZE, 16TH CENTURY



MADONNA AND CHILD BY DESIDERIO DA SETTIGNANO
MARBLE RELIEF SET IN CARVED AND GILDED FRAME

Florence. The first of these two pieces is a typical example of that excellence in handling of form in low relief, that fine sense of design and distribution which has characterized so much of the sculpture of the *Quattrocento*. Allan Marquand, in his scholarly work on Luca della Robbia, mentions the Foulc Tondo as one of the most successful of the master's works. The border of multicolored terra cotta fruit is the work of Andrea and was not originally designed as a frame for the tondo it now decorates. Its use by Foulc, furthermore, is a significant proof of the taste which he displayed as a collector, for in scale and treatment it could hardly have been better had it resulted from original collaboration. Other works of sculpture in the Foulc Collection include the small

Lucretia, a tondo by Andrea della Robbia, and a marble Madonna and Child of great charm by Mantegazza.

The Foulc Collection is unusual in that it embraces works of all the principal arts and crafts of the fifteenth and sixteenth century in Italy and France. Nor was this completeness achieved at the expense of quality. Foulc, who is evidently a collector of great knowledge, was never satisfied with mediocrity. His lifelong search for objects caused him continually to replace with better examples objects which he had previously purchased. His interest extended to bindings, keys, knives, coffers in metal and leather, majolica ware and tapestries, as well as splendid examples of furniture. Indeed, a goodly portion of the history of French furniture might



DORMER WINDOW, CHATEAU DE MONTAL, FRANCE. 16TH CENTURY

FOULC COLLECTION

be written using his examples as illustrations. They exhibit the influence which was imported into France largely through the intermediary of Francois I and René of Anjou, two men whose interest in Italian culture and art did much to speed the Italianization of French

thought and to superimpose upon the existing French Schools the forms which had been current in the Renaissance, as practiced in Italy.

The Foulc choir screen from the chapel of the Chateau de Pagny, an object which, were it in France, would un-



GENERAL VIEW OF PAVILION OF THE FOULC COLLECTION
AS SHOWN IN THE PENNSYLVANIA MUSEUM OF ART

doubtedly be classed as a "Monument Historique," is an example of the trans- fusion of ideas noted above. Its candelabrum shafts reflect the atmosphere of the Certosa, and, when one remembers that Pagny was largely rebuilt by the Admiral Chabot upon his return from the campaign in Lombardy, this resemblance is understood. The screen is attributed to Jean Cousin, master builder of Chambord. It is likely, also, that Cousin had much to do with the design, if not the actual execution, of the *Vierge de Pagny* which embellished the main portal to the chapel of the Chateau. This piece of sculpture, although placed in the traditional Gothic manner under a canopy of delicate carving, shows in its treatment a radical departure from the conventions of the earlier art. Indeed this figure, together with those on the upper portion of the choir screen, show Baroque tendencies which are quite advanced for the year 1538, which date appears on the choir screen. The canopy over the *Vierge de Pagny* is closely allied in origin with the central cupola

over the great stair hall at Chambord.

The Foulc Collection will go far to complete the story of the development of art at the Pennsylvania Museum. The gradual transition from Gothic forms as shown in the so-called "Lit de Justice" from Argenteilles is well illustrated in the chancel stall from the Abbey de Langeac and also in the walnut dresser of the School of Auvergne which dates from the first half of the sixteenth century. The influence of the Italian school of Fontainebleau, the imaginative style of Ducerceau, and the manner of Hughes Sambin are all illustrated with excellent examples.

The furniture, tapestries, bookbindings, and sculpture as well as the works of purely architectural character, such as the great dormer from Montal, combined to give a rounded picture of that era which was called the Renaissance. No study of this period can be un- mindful of the political and economic influences which have played so important a part in the evolution of art. The Foulc Collection is a record of those cross cur-



GENERAL VIEW OF A PORTION OF THE FOULC COLLECTION
AS SHOWN IN THE PENNSYLVANIA MUSEUM OF ART

rents, so frequently the result of the energy and interest of a few great men, and yet so powerful in moulding the artistic progress of the nation. The interest of Francois I in Italian culture, his Wars in Italy ending in his captivity, unquestionably brought to France ideas which, but for his intervention, might have taken fifty years longer to find acceptance. Likewise the Renaissance in Italy largely owes its rapid development to those merchant princes of Florence who placed the "Palle" on escutcheons throughout all Central Italy, bringing with them culture, wealth and beauty.

When it was known that the Foulc Collection was available for purchase and was being held in New York, the Pennsylvania Museum, through a few of its friends, formed a banking syndicate which advanced the sum of some \$200,000 to serve as an option on the entire collection. The objects were brought to Philadelphia and installed for inspection. It was felt that the public would be interested in the collection

and might possibly care to contribute toward its purchase. That this procedure was justified has been proved by gratifying results which follow. To date July 1, 1930 the sum of \$679,573 had been subscribed. Of this amount \$269,000 was unrestricted as to object, the balance being assigned to the purchase of specific objects from the Collection for presentation to the Museum. The number of donors represented was over 800, with donations ranging from \$1 to \$100,000.

The objects of the Foulc Collection have been placed on public view at the Museum, where they have attracted an unusual amount of interest and have undoubtedly been the cause for the rapid advance in attendance which the year just ending has witnessed. Although the total amount of the purchase money has not yet been obtained, there is every reason to suppose that when the new Medieval Wing, now under construction, is open, the completion of this fund by friends of the Museum will be assured.

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EXPANSION OF FEDERATION ACTIVITIES

With the opening of the New Year, The American Federation of Arts announces the first important development of its activities—the creation of a Department of Advisory Service.

In a study of plans for expanding the work of the Federation, the importance of serving the Chapters has steadily been indicated. This task, calling for unusual qualifications, has been entrusted to Miss Leila Mechlin, who, in addition to her work as Secretary of the Federation, will hereafter devote the larger part of her time as Director of this new Department. As our organization is developed, Miss Mechlin will be relieved of other details and, with increasing freedom, she will be able to study the problems of the many chapters (of which there are now 433), aiding those who wish our help in developing constructive plans for local activities and

for coordinating local, county and state art programmes, to the end that each chapter may serve as fully as possible the art interests of its own community. This service will not be limited to chapters, but will be available for individual members, and for groups of interested people who desire to create a local interest in art and who need guidance in working out their plans. This new task will call for occasional journeys to familiarize herself with conditions and special needs in different parts of the country; but it will largely be carried on by correspondence from headquarters, where our files and records are available.

To this important position, calling for varied qualifications, Miss Mechlin brings the unique experience and preparation of her twenty-one years' service as Secretary of the Federation and Editor of THE AMERICAN MAGAZINE OF ART. In order that she may have freedom to develop the new Advisory Service as rapidly as possible, Miss Mechlin is to be relieved of the major editorial responsibility for the Magazine, but will become one of the Associate Editors.

ENLARGEMENT OF THE MAGAZINE

This first number of the new volume of the Magazine is issued in a slightly enlarged size of page, based on a dummy prepared by Miss Mechlin, with a new cover by Carl P. Rollins of the Yale University Press, who has advised in typographical changes. Thanks are due Thornton Oakley for the spirited new Pegasus on the cover. Credit for the make-up as well as contents of this issue is due to Miss Mechlin. Other changes are under consideration and will be adopted as time and funds permit.

The new policy will be to emphasize fundamental principles and ideas rather than personal criticism, and to minimize articles regarding individual artists. These changes cannot be immediately put into full effect, but will rather be a matter of evolution.

It is our hope to keep our readers informed as to events of national signifi-

cance in all the cultural arts. Competent writers who are conversant with the significance of events within special fields will be secured to cover briefly but interestingly each month, painting, sculpture, architecture, the handicrafts, civic art, music, the drama, etc. Important exhibitions will be reported on through brief excerpts from the comments of the art critics, as published in the leading newspapers and art journals.

The Federation is pledged to develop and foster an understanding of the place the arts must hold in the cultural life now evolving in this great country; and through the Magazine we will try to express the purposes for which the Federation is organized and to keep our membership informed and alert on the broader aspects of art manifestations in America. There will be a minimum of personal opinion, more illustrations in proportion to text, and more frequent color reproductions. These changes will come gradually, as increased membership and as enlarged subscription lists, or gifts for this special purpose, provide the necessary funds to carry the proposed improvements into effect.

The Magazine is published twelve times a year and since its cost of production justifies a larger subscription price, it has been decided to make the price \$5.00 per year, the same as the associate membership fee, which includes the magazine. From each membership fee received, \$3.00 is credited to the magazine account, and it is hoped to build up the membership to such an extent that the magazine income will justify a rapid adoption of the improvements under consideration.

We ask the cooperation of the entire membership of the Federation in our efforts to make THE AMERICAN MAGAZINE OF ART an outstanding publication with a clearly defined purpose, and high standards, rendering unique service. Each member can help by securing new members and by keeping the Federation advised of local art events of national significance.

F. A. W.

ART AS A FACTOR IN INTERNATIONAL RELATIONS

Perhaps the most significant thing about the Kyoto meeting of the Council on Pacific Relations was the recognition of cultural considerations, including, of course, the arts as a major factor in international relations. In the Preface to one of the documents of the Conference (a report on China and Japan in American and Canadian museums) we read:

"When men who desire to understand one another find themselves hampered by political boundaries and all that these imply, and by the strife of tongues, it is well for them to remember that there is one field upon which they can always meet: For centuries it has been pointed out that art knows neither frontiers nor irregular verbs. The old truism has a new significance today, for now the will for understanding between nations and races is no longer confined to individuals here and there, but has become part of the consciousness of thoughtful people throughout the world.

"The greater the barriers created by distance, by contrast in institutional and social life, and by language, the more important is a common basis for the appreciation of beauty as men have tried to express it in all lands and from the earliest days."

This underlying influence of the arts is indeed fundamental. If, for example, we Americans look back today, we can see that even at the height of the anti-German feeling during the War, there was something in the bottom of our hearts to tell us that the race that had produced Bach and Goethe and Beethoven couldn't be utterly bad. We must never forget, however, that this influence, powerful though it may be, is general rather than specific. The recognition at Kyoto that our museums counted their Oriental collections among their greatest treasures certainly gave real pleasure to the Japanese and Chinese delegates; but it would be idle to pretend that the former permitted this to modify in any degree their feeling re-

garding our Exclusion Acts, or that the latter were made thereby any happier about Exterritoriality.

The truth is that we don't know very much about our shifting attitudes toward those outside our immediate range of experience. At one moment we seem ready to swallow every dose of propaganda that is fed to us; at the next, we have become so suspicious that for anyone to tell us that two and two make four is to create a doubt in our minds as to whether the real result isn't three or five. So far as the international influence of the arts is concerned, however, we may be pretty certain that whatever influence there may be, and, we repeat, it has great possibilities, will be exerted not as the result of frontal attack, but as a by-product, and that the usefulness of the American Federation of Arts and of other similar bodies will be in direct proportion to the sincerity and competence of their devotion to the beautiful for its own sake.

In recent years the Federation has had increasing opportunity to exemplify this point of view. Since 1928 it has sent or helped to send seven exhibitions of American art to the following countries: Italy, France, England, Hungary, Sweden, Denmark and Germany. It has also arranged for the exhibitions in America of corresponding collections from Hungary, France, Canada and Mexico, in addition to the three International Exhibitions of Industrial Art in which practically all of the leading nations of Europe were represented. The Federation has pride in what it believes to be this substantial record of accomplishment, and is grateful to the organizations and individuals that have made it possible.

F. P. KEPPEL.

CHARLES W. HAWTHORNE

All the art world—painters and lovers of art alike—mourn the loss of Charles W. Hawthorne, whose death occurred at Johns Hopkins Hospital on the afternoon of November 29th after an illness of less than two months." Born in

Maine, January 8, 1872, Mr. Hawthorne was at the time of his death only fifty-eight years of age—in his prime, capable, it might reasonably have been supposed, of producing in the ten years to come many superior works.

But Mr. Hawthorne had to his credit exceptional achievement; his years had been fruitful to an unusual degree and his labors rewarded. For twenty-five or thirty years he had been a conspicuous figure in the art world, exerting, through his teaching as well as through his painting, wide influence. His outdoor classes in figure painting opened new vistas in art and made Provincetown a center for artists and art study. He was a master of technique, but he was much more than that—a genuine artist; for he did not stop at portraying externals, things ordinarily seen, but was capable of seeing beneath the surface and interpreting spirit as well as form.

For some years his chosen subjects have been the Portuguese fishermen and their families at Provincetown. These he interpreted with keen sympathy and understanding. His painting of a young couple walking at twilight, hand-in-hand, entitled "Youth," now in a private collection, is thought to be one of the great pictures produced in our time by an American artist. The Metropolitan Museum of Art, New York, takes pride in owning his painting entitled "The Trousseau," purchased it will be recalled from a National Academy exhibition at the suggestion of the jury, Mr. Hawthorne's colleagues, before the exhibition opened to the public. His painting entitled "Refining Oil" is owned by the Detroit Institute of Arts. He is represented in almost all of the leading art museums of the country.

After a boyhood spent in Maine he went to New York on his own initiative to study art, working during the daytime, and studying in the evening under Vincent Du Mond and George de Forest Brush. Later he entered the studio of William M. Chase, assisting him in his school of landscape and figure painting on Long Island. He traveled abroad,

but showed in his work little foreign influence. His first award was in 1902 for a work shown in an exhibition at the Salmagundi Club; this was followed almost immediately by the award of the First Hallgarten Prize at the National Academy of Design; from that time on many prizes came his way. In 1908 Mr. Hawthorne was elected an associate member of the National Academy of Design, and in 1911 was made an Academician. He was also a member of the *Société Nationale des Beaux Arts* of Paris, the National Institute of Arts and Letters, and many other professional organizations. Few have contributed more generously to the upbuilding of American art.

L. M.

NOTES

THE CARNEGIE CORPORATION'S ART PROGRAMME

During the past six years the Carnegie Corporation of New York has appropriated a total of \$2,300,000 to its programme in the Arts which began with the report upon the Place of the Arts in American Life issued in 1924. According to the Annual Report just published, there is probability that this programme will see further expansion in the immediate future. It is the habit of the Carnegie Corporation to work through other organizations rather than to set up organizations of its own. In the field of the fine arts instrumentalities of this sort capable of rendering the desired cooperative service have not been numerous. To quote from the Report: "The past year, however, has witnessed three important changes which may modify the whole situation in this regard. The acceptance of Frederic A. Whiting, for seventeen years Director of the Cleveland Museum of Art, of the presidency of the American Federation of Arts gives to that organization the full-time service of a man of wide experience and great influence; the College Art Association, which, in its more limited field, is the outstanding Ameri-

can agency, is contemplating an administrative reorganization which should greatly increase its availability; and, finally, the election of Dr. Suzzallo brings to the service of the Carnegie Foundation one of the leading spirits of his generation in the broader aspects of art education.

"The changes, plus the larger share of the income of the Corporation which will shortly be available, combine to make possible a period of larger activities in the arts for the future, and such a program, if authorized by the Trustees, may prove that the justification for the expenditures during the years of what the author of a recent magazine article has described as 'fingering somewhat gingerly a programme in the fine arts' lies not so much in the results directly obtained, though it is believed that these have been substantial, as in the foundation of friendly relations established and experience gained, upon which the larger programme may be built."

This indeed suggests many interesting possibilities, real progress in the arts in America.

PICTURE LENDING CLUBS

The Philadelphia Art Alliance has not only established in Philadelphia a Circulating Picture Club but has launched a movement to induce the establishment of such clubs in all the principal cities of the country. After an extended experimental period the Art Alliance is convinced that the Circulating Picture idea is one of the most effective mediums for interesting the American people in American art. The records of the Art Alliance for the past year show that more than 150 organizations, including business houses, large industries, professional offices, schools, clubs, libraries, recreation centers, merchants and many householders have taken advantage of the opportunities offered and have borrowed pictures. Many schools in Philadelphia are members of the club, and teachers report that an appreciation of

good pictures is growing among the school children who are thus brought in contact with original works.

Under the stimulus of the Art Alliance's successful achievement along these lines the Arts Club of Washington has established a lending club this season, and similar clubs have been organized in Denver, Columbus, Providence and Springfield. In these clubs borrowers pay a small yearly fee and can arrange to purchase borrowed works under favorable terms.

ART
EXTENSION
LAWRENCE
COLLEGE

A gift of \$2,000 has been received by Lawrence College, Appleton, Wisconsin, from the Carnegie Corporation to be used in financing an extension of the picture-rental service soon to be initiated on the campus. The beginning of the picture-rental service plan, which was proposed by President Wriston in his annual report to the trustees of the college last June, was assured by the gift of one of the friends of the college. Through the generosity of this anonymous patron, funds were provided to try the plan on an experimental basis. Availability of the Carnegie gift will make it possible to add greatly to the pictures available and to the permanency of the project.

This gift is expected to lead, furthermore, to other gifts from patrons of the College, and to the extension of its art program. The lending in this instance is to be among the student body. Students interested in securing pictures leave their list of choices at the library desk, together with the semester's rental fee of fifty cents. Included in the work available are originals by Whistler, Goya, Charles Heil, Helen Hyde, Bertha Jaques and other artists of wide reputation. These works are, for the most part, etchings rather than paintings.

Lawrence College has also lately received a gift of eleven Japanese woodblock prints by Helen Hyde from her sister, Mrs. Edwin Fraser Gillette of Pasadena, California.

ART IN
OREGON

The University of Oregon has lately received from Mr. Ion Lewis, a member of the architectural firm of Whidden and Lewis of Portland, a fund to establish architectural scholarships for residents of Oregon. These scholarships will be administered by a managing committee appointed by the State Board of Higher Education—one member of the corps of instructors of the School of Architecture and Allied Arts of the University of Oregon, to be nominated by the President of the University, and two members of the Oregon Chapter of the American Institute of Architects, to be nominated by the Executive Committee of that organization. The gift takes the form of property, the income of which should amount to over \$2,200 per annum after the necessary expenses pertaining to the trust have been met. Any person who shall have studied architecture or practiced architecture, or who shall have been employed as an architectural draftsman in the state of Oregon for a period of one year immediately preceding the Scholarship award, is an eligible beneficiary. The amount may be used in the advanced study of architecture in the United States or abroad, and it is the hope and expectation that \$1,000 a year will be available during the term of scholarship. This will mean that an additional sum will be available, either by way of grants or loans, to deserving students of architecture for study in the School of Architecture and Allied Arts at the University of Oregon. Mr. Lewis has been a practicing architect in Oregon for more than forty years.

The Oregon Society of Fine Arts is sponsoring a plan for the circulation of pictures by Oregon artists through the medium of the Public Library of Portland. The method is to place a collection on display in the Library and then to loan the works as books are loaned to individuals. The collections are in circulation for periods of six months, those who borrow the works having the privilege of retaining them for two months.



AFTER LUNCH

AWARDED FIRST W. A. CLARK PRIZE AND CORCORAN GOLD MEDAL
TWELFTH BIENNIAL EXHIBITION, CORCORAN GALLERY OF ART

MAURICE STERNE

IN THE Division of Graphic Arts of the United States National Museum arranges each season a series of interesting exhibitions of etchings and other prints under the charge of Mr. Ruel P. Tolman. In every instance these have been one-man shows. The series for the present season was inaugurated with a collection of etchings in color of flowers by Bertha E. Jaques, Secretary of the Chicago Society of Etchers. This was followed, in November, by an exhibition of etchings by Frederick T. Weber of New York, Secretary of the Brooklyn Society of Etchers, prints ranging in date from 1905 to the present time. The January exhibition comprises etchings by Abbo Ostrowsky, Director of the Educational Alliance, New York.

The Corcoran Gallery of Art opened its Twelfth Biennial Exhibition of Paintings by Contemporary American Artists on November 29 to continue to January 11. This exhibition includes

395 paintings and occupies eleven galleries and the atrium. The following prizes were awarded: First William A. Clark Prize of \$2,000, accompanied by the Corcoran Gold Medal, to Maurice Sterne for a still life painting entitled "After Lunch;" Second William A. Clark prize of \$1,500, accompanied by the Corcoran Silver Medal, to Gifford Beal for a painting entitled "Circus Girl;" Third William A. Clark prize of \$1,000, accompanied by the Corcoran Bronze Medal, to Edmund Archer for a painting of a "Show Girl;" and Fourth William A. Clark prize of \$500, accompanied by the Corcoran Honorable Mention Certificate, to Joseph M. Plavcan for a painting entitled "Mechanic Street, New Hope, Pennsylvania." The painting to which the first prize was awarded was purchased by the Corcoran Gallery for its permanent collection, announcement to this effect being made at the time of the opening.

The Phillips Memorial Gallery has acquired two additional panels by Au-

gustus Vincent Tack, completing the series purposed for the decoration of its art library. This series is one of the most notable artistic achievements of the present day. The paintings are without exception abstract. In them the artist has made use of no definite form or forms, but has invented a new form of expression, a form supremely beautiful, which makes direct imaginative appeal and lifts the observer into new worlds of thought. Among the panels by Mr. Tack already owned by the Gallery and previously exhibited are those suggesting the evolution of the world, the development of the streams of human life. The two new panels take no account of human life but rather present the music of pure ecstasy, of spiritual emotion.

The Arts Club of Washington is holding, as usual, a continuous programme of exhibitions, each of which is shown for periods of two weeks. These exhibitions feature, as a rule, the works of local artists, and among those already shown have been paintings by members of the Society of Washington Artists and by members of the Washington Water Color Club; miniatures by Nina Nash Cron, and one-man collections of paintings by Charles and Louise Hoover, and by Edgar Nye. Among the out-of-town exhibitors at the club have been Edgar Lyon, of the Fogg Art Museum, Harvard University, and Mabel Mason deBra, a member of the Faculty of Ohio State University, Columbus.

Under the auspices of the Washington Society of the Fine Arts a series of illustrated lectures on art by well-known authorities in various fields is being conducted. The first of these lectures, on November 12, was by Professor Paul J. Sachs, Associate Director of the Fogg Art Museum, whose subject was "Modern French Art." On December 10 Lee Simonson, well-known scenic designer, spoke on "The Art of the Theatre." Subsequent speakers will be Mr. A. Kingsley Porter, whose subject will be "The Sculpture of the Irish Crosses;" Homer Saint-Gaudens, who will present

"Vagaries of Present-Day Art;" and FitzRoy Carrington, who will speak on "Italian Engraving: The Florentines."

Frank Gardner Hale, master craftsman of Boston, visited Washington in November and held an exhibition of his hand-wrought jewelry and enamels at Jane Bartlett's shop.

The Metropolitan Museum in New York showed AT THE METROPOLITAN MUSEUM OF ART during December in its Room of Recent Accessions a group of spirited equestrian figures, bright with polychromy, from the temples of Kuan Ti, God of War, dating from the seventeenth to the eighteenth century; eighty-seven Chinese ink tablets, delicately engraved, the acquisition of which marks the entry of the Department of Far Eastern Art into a new field; three important accessions in the Classical Department—a "Melian" terra cotta relief of the first half of the fifth century B. C. showing the Return of Odysseus, a small lekythos with a scene by the Eretria painter, and a vase in the form of a female head, Athenian, about 480 B. C.; and a number of woodcuts, notable among them two large colored primitive German single-sheet woodcuts, and a particularly sharp and early impression of Dürer's single-sheet woodcut (B. 122) of the Holy Trinity.

In the Museum on loan are several works of art from the Arthur Sachs Collection, among them the Adoration of the Kings by Titian, one of the outstanding examples of Titian's work outside the field of portraiture to be seen in this country. Bryson Burroughs has an interesting article in the December Bulletin of the Museum discussing the relation of this painting to other extant versions of the subject.

The A. F. A. exhibition of Decorative Metalwork and Cotton Textiles closed on December 28, to make way for the exhibition of Russian icons of the twelfth to the nineteenth century, collected and lent by the Russian Soviet Government through the American Russian Insti-



INTERNATIONAL EXHIBITION METALWORK AND COTTON TEXTILES, CIRCULATED BY THE AMERICAN FEDERATION OF ARTS
AS SHOWN IN THE MUSEUM OF FINE ARTS, BOSTON

tute, to open January 13. A new departmental exhibition is that of Fifteenth-Century German Woodcuts, which will open January 11. The exhibition of French Painted and Embroidered Silks of the Eighteenth Century closes January 18.

The December Bulletin carried as its second part the report of the Egyptian Expedition for the season 1929-1930, and the objects there discussed are now on exhibition in one of the Egyptian galleries. It is pleasant to know that as a result of inter-museum cooperation and exchange the Metropolitan is able to show entire a beautiful marble seated statue of Hat-shepsut, of which the body was formerly in Berlin, and the Berlin Museum has intact an imposing granite sphinx of which they had previously only the head. From Berlin also came the head of a red granite kneeling statue of which the Expedition had found most of the body and some missing fragments of the head itself, received in exchange for a small kneeling statue

found in 1922-1923. Various objects from the tomb in which were buried both Queen Meryet-Amun of the Eighteenth Dynasty and Princess Entiu-ny of the Twenty-first are also illustrated and discussed in the report. Entiu-ny's copy of the Book of the Dead is an especially valuable accession, as it is a reasonably full version, in perfect condition, and well and characteristically executed.

A new book by Gisela M. A. Richter, *Animals in Greek Sculpture*, has been published jointly by the Museum and the Oxford University Press. *Metropolitan Museum Studies*, volume III, part 1, contains three articles by members of the staff and six by other scholars.

The free Saturday evening concerts by a symphony orchestra with David Mannes conducting, which have been a feature of the Museum's winter programme for so many years, have been promised again for the present season. The first series, the gift of John D. Rockefeller, Jr., will be given on January 10, 17, 24, and 31.



END OF DAY

HARRY LEITH-ROSS, A.N.A.

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

IN PHILADELPHIA Augmented facilities for exhibitions in Philadelphia give substantial proof of increasing interest in the arts, despite depressed business conditions. The ground between City Hall and the great new Art Museum will be occupied eventually by many important buildings in addition to the Public Library and the Rodin Museum already functioning. The Philadelphia Arts Association plans to erect a Temple of Music on ground recently acquired by Cyrus H. K. Curtis at a cost of two million dollars and donated for the temple, which will contain a large auditorium seating 4,000, a theatre with arrangements for 1,200, and a smaller hall for 500. These will be used by the Philadelphia Orchestra, The Philadelphia Grand Opera Company and the Philadelphia Theatre, a new organization which proposes to present drama of the first order at popular prices. Thomas S. Gates, formerly a partner of Drexel

and Company, now President of the University of Pennsylvania, is President of the corporation; Eli Kirk Price and William Curtis Bok are Vice-Presidents. Samuel R. Rosenbaum, Secretary. Other members of the Board are Cyrus H. K. Curtis, Alexander Van Rensselaer, Albert M. Greenfield, J. Howard Reber, Dr. Charles E. Beury, Mrs. Joseph Leidy, Mrs. Edward W. Bok and Dr. George Woodward—a list which would appear to guarantee the success of the undertaking.

The music library of the late James Crosby Brown has been presented to the Art Alliance Library by Mrs. Brown. This collection reflects a most discriminating knowledge of musical literature. Among the two hundred volumes are many biographies of musicians, compositions of different schools and reference books of uncommon significance, which will be of the greatest value to students and lovers of music.

A dream which has actually come true

after some years of effort is the new Architects' Building at Seventeenth and Sansom Streets which opened November 17 with an exhibition of architecture and allied decorative arts. The building was designed by a group of architects to provide exhibition rooms, offices and headquarters for the Philadelphia Chapter of the Institute of Architects, the T-Square Club, and those connected with the building trades. The Library contains a portrait of the late Milton B. Medary, a distinguished member of the Philadelphia group of architects whose loss is keenly felt. Architectural exhibitions present more material directly affecting the lives of average citizens than most exhibitions, and it seems strange that they are not more fostered and encouraged by the leading art museums. The Chapter Medal for 1930 was awarded to George I. Lovatt for the Church of the Holy Child, Philadelphia, considered the most distinguished work completed within the year. It is in the Romanesque style, has great dignity, and much interesting ornamental detail in the various chapels. Other outstanding buildings were the Rodin Museum on the Parkway by Paul P. Cr  t, the First Central Presbyterian Church of Wilmington, Delaware, designed in the purest colonial type by Brown and Whiteside, many college buildings by Charles Z. Klauder, and attractive private houses, for which Philadelphia is well known, by Robert R. McGoodwin, Edmund B. Gilchrist, G. Edwin Brumbaugh, and R. Brognard Okie. A magnificent project not yet realized was shown by W. Pope Barney in his study for the Philadelphia Art Alliance Building. The John Stewardson Memorial Prize design by William John Stephenson, and the Cope Prize project by Aaron Colish, both of the University of Pennsylvania, and some spirited European sketches by Darwin J. Urffer all attracted attention. Designs for stained glass by Nicola d'Ascenzo and Henry Lee Willet, and mural panels by Frank H. Schwarz, F.A.A.R., Elizabeth Shippen Green Elliott, Huger



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DANIEL GARBER, CHAIRMAN OF JURY

12TH BIENNIAL EXHIBITION, CORCORAN GALLERY OF ART

Elliott, Carolyn Haywood, and Edith Emerson added color to the exhibition. A group from this exhibition is being circuited by the American Federation of Arts.

The twenty-eighth annual Water Color Exhibition at the Pennsylvania Academy of the Fine Arts was, as usual, an opportunity to see the best work being done in the medium by artists from all parts of the country. It showed plainly that the tendency to paint larger and ever larger water colors in order to arrest attention across the gallery is increasing. With the gain in freedom of stroke and breadth of conception comes a corresponding loss in intimacy and suitability to rooms of average domestic proportions. The Dana Medal was very justly awarded to the strong group of southwestern landscapes by Emil J. Bistran. The long quivering horizontal line of "Blade Mesa," the handsome pattern and rich color of "Taos Mountain," the strange stratifications and unearthly atmosphere of "The Grand

U OF I
LIBRARY

Canyon at Night"—all were dramatically conceived, boldly attacked and carried through to triumphant conclusion with bravura. W. Emerton Heitland, Alvin Koehler, John F. Carlson and Thornton Oakley also contributed water colors on a grand scale which made fine anchorages for a restless eye travelling over long walls, but for sheer beauty and distinction the work of Henry McCarter was preeminent. Subjects simple enough in themselves were magically recreated. Even as I looked, the old "Box Garden" suddenly became the most desirable spot in the whole world, and my exclusion from the gossiping huddle of "Fishwives" an unbearable deprivation. The method—sensitive charcoal lines with some delicately placed touches of color—is quite individual, and though it is sure to be imitated it will not be duplicated by others. Mr. McCarter's group was awarded the Joseph Pennell Memorial Medal, established by the Philadelphia Water Color Club which cooperates with the Academy in arranging the annual exhibition. Fifty-three works from this notable showing will constitute a travelling exhibition sponsored by the American Federation of Arts.

EDITH EMERSON.

Just as the Mexican arts exhibition at the Museum of Fine Arts moved on in mid-December, the New England Society of Contemporary Art hung its annual exhibition at the Boston Art Club. Thus was sustained at the year's end Boston's record of generally having on view some major showing of the kind of art generally called "modern."

The Mexican exhibition, installed by the American Federation of Arts following its successful première at the Metropolitan Museum, had a generally good press in Boston. Some lines from the Boston *Herald's* review were: "The revelation of the exhibition lies in the vigor and fecundity of artists, most of them still young men, who have had

their inspiration from the ideologies of the successive revolutions through which their country has passed. It is art which, whether you like it or not, is a revolutionary manifestation. . . . Most of these chaps paint as you would expect American Indians to do. . . . They are energetic illustrators and decorators. Some of them having only ordinary technical equipment, they go out wholeheartedly to represent the common life around them. That perhaps is one reason why they have made such a hit with the American and European intellectuals who have seen so much good drawing that they have tired of it. . . . This contemporary Mexican painting expresses a revolt from religion, or at least from religious art. . . . Hardly anything among the paintings of Rivera, Orozco, Pacheco, Siqueiros, O'Higgins, Covarrubias *et al.* contains even a reminder that Mexico was, and possibly still is, what Calvin Coolidge once said the United States is, a Christian country."

Its distinguished president being Charles Hopkinson, the New England Contemporary Society is giving this winter at its own gallery in Newbury street a series of one-man shows by the members, of which Daphne Dunbar's aquarelles were especially delightful. As the gallery is small, the society naturally welcomes the hospitality of the Art Club which once a year makes it possible for the Boston public to see en bloc a large selection of the expressionistic efforts of this group.

The run of routine exhibitions in Boston galleries sees old favorites doing well even in a year of marked business depression—such shows as those of John Whorf, brilliant maker of sturdy landscapes at Grace Horne's gallery; of Laura Coombs Hills, painter of exquisite flower portraits, at the Copley gallery; Jonas Lie, lately enamored of the Breton coast, at Robert C. Vose's; Charles Emile Heil, interpreter of birdland, at Doll & Richards; landscapes and seascapes by the prolific Anthony Thieme, at Casson's. In the seasonal

succession at the Guild of Boston Artists Frank W. Benson, painter and etcher of wild birds and the wide open north woods, was followed on December 1 by Dwight Blaney, artistic monarch of Iron-bound Island, and he, in turn, by a younger member, Harry Sutton, Jr., in Christmas week.

Photography as an expressive art had a very strong display during November at the Harvard Society for Contemporary Art whose management made a selection of prints by 17 of the foremost artists of the school that used to be called the photo-secession, these being supplemented by examples of industrial, scientific and newspaper photography much of which a less discerning organizer might not have conceived as fine art.

Artists of the town of Wellesley gave during November, at the Farnsworth Art Gallery, Wellesley College, which was courteously lent them, an exhibition of paintings and drawings which it is hoped may be remembered as their "first annual." The considerable local interest aroused by this showing of some score of painters, most of them professional, has encouraged a project of having in Wellesley, as in so many New England towns, an art society with building and gallery of its own.

F. W. C.

AMERICAN
PAINTING
AT THE
NEWARK
MUSEUM

The Newark Museum is showing at the present time two exhibitions of exceptional interest—one, a collection of works by the primitive painters of America; the other an

historical exhibit tracing the chronological development of American painting from Colonial times to the present day.

The exhibition of "American Primitives" consists of about 60 exhibits, mostly paintings in oil, water color, pastel, and paintings on velvet, by the anonymous limners, sign painters, coach and carriage painters of the eighteenth and early nineteenth centuries. In bringing these early works to the atten-

tion of the public the Newark Museum has announced that it did so not because they are quaint or curious, nor alone because they may be interesting documents in the history of American folk art, but because of their genuine aesthetic value.

The Historical Exhibition of American Painting was assembled through the cooperation of a number of the leading museums and private collectors of the country, and includes approximately 75 paintings by such artists as Eakins, Ralph Earle, Sargent, Homer, Ryder, Whistler, and, of more recent date, John Sloan, George Bellows, Robert Henri, George Luks, Baylinson and Karfiol. In assembling this collection the purpose in mind was to present a comprehensive summary of the influence and important events contributing to the development of a native art. The exhibit has been arranged in chronological sequence, each artist of permanent interest being represented by from one to three canvases. For the work of contemporary artists the Museum was able to draw upon its own notable collection of works by modern Americans, assembled largely under the direction of the late John Cotton Dana, who was one of the pioneers in purchasing the works of living American painters. Thus the Newark Museum is presenting, in these two related exhibitions, the story of American painting in both its conventional and unconventional aspects. These exhibitions, which opened early in November, will remain on view until February 1.

A Fountain of Diana by
IN CHICAGO the Swedish sculptor, Carl
Milles, was unveiled in

November in the court of the Michigan Square Building, at Michigan Avenue and Ohio Street. At the unveiling Cyrus McCormick, Jr., Vice-President of the Art Institute, officiated and introduced the speakers, among whom was Mr. Robert B. Harshe, Director of the Art Institute. Mr. Harshe remarked the significance of a work of art of this sort being acquired and given placement by



JULLIEN

LOUIS RITMAN

AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE, \$1,500, AND WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL, RECENT ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

business men in the court of a purely business building. Carl Milles' Fountain of the Tritons, purchased by the Swedish-American citizens of Chicago last year, is to be installed on the grounds of the Art Institute as soon as a location can be provided for it.

A great many designs in the modern manner for fabrics are being executed in the studios of the School of Industrial Art of the Art Institute by means of block printing and dyes sprayed through masks. This latter process has been

very popular in Europe during the past few years. It gives a very even tone and penetrates the fabric especially well, but requires a high degree of craftsmanship to be handled successfully.

A course in fresco painting is being conducted at the school of the Art Institute by Robert LaMontagne St. Hubert of Paris, who for some years has conducted a course in fresco painting at the American School at Fontainebleau. Mr. St. Hubert has come to this country especially for this purpose.

The Children's Saturday Matinees at the Goodman Theatre opened this season with Dickens' "Oliver Twist."

The Second Annual International Exhibition of Lithographs and Wood-Engravings opened at the Art Institute December 4 to continue through January 25. The work of nineteen nations is included.

The Art Institute holds every year an important one-man loan exhibition. In 1928 paintings and prints by Odilon Redon were featured; last Spring works by Delacroix were shown. The exhibition this year consists of paintings, drawings and prints by Henri de Toulouse-Lautrec (1864-1901). This exhibition opened on December 23 to continue to January 18, the largest one-man show of this master's work ever seen in America, private collectors and museums contributing generously.

SOUTH-
WESTERN
ART AT
HOUSTON

The Museum of Fine Arts of Houston, Texas, has lately held an exhibition of paintings, drawings and other prints by artists of Taos and Santa

Fe. The collection comprised works by painters of the new school, as well as by those of conservative tendencies, and was thoroughly representative of these neighboring art colonies of the Southwest. Of outstanding interest among paintings by members of the Taos group was a large canvas by W. Herbert Duntton, "Pastor de Cabras Neo Mexicano." Other well-known Taos artists represented were Bert G. Phillips, founder of the colony, J. H. Sharp, Ernest L. Blumenschein, Walter Ufer, Victor Higgins and E. Irving Couse. Among the Santa Fe artists whose works were shown were B. J. O. Nordfeldt, Olive Rush and Gustave Baumann. John Sloan, a comparatively recent member of this group was represented by two typical New Mexico subjects, "The Threshing Floor" and "Eagles of Tesuque." Randall Davey, another newcomer, showed two English steeplechase subjects.

Among the younger artists repre-

sented were Richard Crisler, Carl Woolsey, Mildred Rackley, J. Ward Lockwood and others.

This exhibition is being sent on a circuit of southern museums under the auspices of the Southern Conference of the American Association of Museums. After being shown in Houston it went to Dallas, from whence it will go to New Orleans, Memphis and San Antonio.

C. C.

AT THE
CLEVELAND
MUSEUM

The Cleveland Museum of Art is conducting, as usual, a full programme of exhibitions, lectures, gallery talks and other educational activities.

The Eighth Annual Exhibition of Water Colors and Pastels, which has lately closed, presented, as in former years, a comprehensive view of these two fields of art not only in this country but abroad. One hundred and thirty-six artists were represented, ranging from eighteenth century personalities such as Hubert Robert, Jean Pierre Houel and J. A. Bellanger, down to the younger artists of the present day. In the foreign section were works by such well-known masters as Cezanne, Gauguin, Degas, Pissarro, Utrillo, De Segonzac and Bourdelle. As an accent to the showing, the work of four American painters was featured, that of Charles Burchfield, George (Pop) Hart, John Marin and Max Weber, each of whom was represented by a group of from five to ten paintings. Other artists of this country well represented were Arthur B. Davies, George Biddle, Robert Brackman, and Rockwell Kent.

In other galleries at the Museum during recent weeks have been shown the Fourth Annual Ohio Print Makers Exhibition; a notable collection of Lace lent by Mrs. John Sherwin of Cleveland; a collection of Historical Brocades, Damasks and Velvets; and a collection of South Asiatic Art, including a group of objects recently purchased by the Museum for its permanent collection.

Among the season's lecturers at the

Museum have been Dr. Adolph Goldschmidt, Professor of Art of the University of Berlin, who spoke on "Medieval Ivories;" Mr. Philip M. Brody of the Fogg Art Museum, Harvard, whose subject was "Methods and Processes of Painting;" and Rockwell Kent, who addressed the Print Club on the subject, "The Eternal Cave Man."

The Cleveland Museum of Art is sponsoring jointly with the Toledo Museum and the University of Michigan an excavating expedition in Iraq. Reports from the leader of the expedition, Mr. Leroy Waterman, indicate that the finds will prove of great historic and, it is hoped, art interest. Excavations on the site of ancient Seleucia on the banks of the Tigris yielded in one day over 100 objects.

IN The Milwaukee Art Institute has arranged this season a most interesting series of Gallery tours to be conducted by artists. The first of these tours was in charge of Mr. Armin Hansen, the well-known painter and etcher, and proved so successful that such tours have been made a bi-monthly feature of the Institute's programme. They are planned particularly for those workers who wish to avail themselves of the opportunity to learn more about pictures. Among those who attended Mr. Hansen's tour were professional men, business men, teachers, students, housewives and office workers. Other artists who will conduct tours are Francesco Spicuzza, Robert von Neumann, Gerrit Sinclair and Myron Nutting. Such contact between the artist and the layman should prove stimulating to both and will undoubtedly promote a better understanding and appreciation of art.

The first showing in America of the exhibition of Water Colors by Members of the Royal Society of British Artists, sponsored by The American Federation of Arts, was held at the Milwaukee Art Institute. This collection was assembled for the Federation through the cooperation of Mr. Philip de Laszlo,

President of the Society. It is very representative of the British School, the paintings being rather elaborate in composition, pictorial but very fresh both in color and treatment, and strong. The six-months circuit which has been arranged by the Federation for this exhibition includes engagements at the Corcoran Gallery of Art, Washington, D. C.; the new Art Gallery at Lehigh University, the Currier Gallery of Art in Manchester, N. H., and the City Art Museum of St. Louis.

ST. LOUIS	The City Art Museum,
CITY	St. Louis, held during
MUSEUM	November an exhibition
	of Early American Portraiture — 1750-1850.

This exhibition, as stated in the foreword to the catalogue, made "no claim to completeness or even to superlative quality in the various examples shown, for the names of at least two hundred portrait painters who practiced in America during this period are now known and others are coming to light as research progresses." From the list of those represented several well known names were missing, but the twenty-five artists included, were, it was believed, in the main representative of their time and profession. There were four portraits by Gilbert Stuart, three by Sully, four by Copley, three each by Rembrandt Peale, Chester Harding, John Woolaston and Ralph Earl. Other names included in this distinguished company were those of Benjamin West, Samuel F. B. Morse, John W. Jarvis, Charles Willson Peale, John Neagle, Samuel Waldo, Jonathan Blackburn, Joseph Badger, Charles Bridges, Mather Brown, William Dunlap, James E. Freeman, James Frothingham, Henry Inman, John Johnston, James Sharples, Charles Peale Polk and John Vanderlyn. The exhibition was assembled in part from the permanent collection of the Museum, supplemented by loans from the W. K. Bixby American Collection, Washington University, and from dealers in New York, Boston and St. Louis.



HERAKLES, THE ARCHER

BRONZE

EMILE ANTOINE BOURDELLE

LATELY ACQUIRED BY THE TOLEDO MUSEUM OF ART

The Museum also showed during the month of November the Exhibition of Hungarian Art circulated by the American Federation of Arts.

THE
TOLEDO
MUSEUM

The Toledo Museum of Art during November showed a most interesting and unusual exhibition of furniture, paintings,

silver and other art objects of Spanish and Spanish American craftsmanship of the sixteenth, seventeenth and eighteenth centuries. This exhibition, made possible by generous loans from Mrs. Frank Barrows Freyer and Mrs. William D. Wrightson of Washington, D. C., Mr. Milton Samuels and Mr. J. P. Montllor of New York, Mr. Frank A. Miller of the Mission Inn at Riverside, California, and Mrs. H. God-

frey Phillips of Toledo, occupied four galleries and presented a truly sumptuous appearance of the castle rooms of early Spain and Spanish America.

Mrs. Freyer's contribution was a collection of Peruvian furniture, paintings and other art objects assembled by her husband, Captain Freyer, U. S. N., when assisting in the reorganization of the Peruvian Navy. The paintings in the Freyer collection were especially interesting, in the style of the Gothic Renaissance and the Baroque, or Spanish rococo, religious in subject. Mrs. Wrightson lent silver, exquisite in design, from the collection assembled by her father and mother, General and Mrs. William C. Gorgas, while the former was endeavoring to stamp out yellow fever and malaria in Panama, and while delegate to the Pan American

Medical Congress in Chile, also on official expeditions to Ecuador, Guatemala and Peru. From Mr. Miller came four Spanish wall hangings; while Mrs. H. Godfrey Phillips lent an eighteenth century rug, an eighteenth century white embroidered shawl, once owned by a maid of honor to the Queen of Spain, a carved ivory fan, a lace and embroidered handkerchief, and an eighteenth century silver basket.

The object of this exhibition, as stated in the catalogue, was to show the analogy between the arts of Spain and those of Spanish America.

Early in December there was placed on exhibition in the Toledo Museum, to continue through January, an international exhibition of modern tapestries of Europe and America assembled by Madame Riviere, which includes the work of some of the most celebrated artists and tapestry weavers of today.

The Toledo Museum of Art has lately acquired for its permanent collection Jean Jacques Henner's well-known painting, "Mary Magdalen at the Tomb of Our Saviour," which hung in the Metropolitan Museum of Art for many years. It was a gift from Arthur J. Secor, the Museum's president. The painting is signed and dated 1880.

The Museum has also recently acquired a bronze, "Herakles the Archer," by Emile Antoine Bourdelle, purchased through the Edward Drummond Libbey Fund. Heroic in conception, though comparatively small in size, the work is said to be thoroughly representative of the genius, the fine craftsmanship and the intellectual integrity of this great sculptor.

A. F. A. LECTURES AT THE DAYTON ART INSTITUTE

The Dayton Art Institute has arranged this season a most interesting series of illustrated lectures sent out by The American Federation of Arts. These lectures, by authoritative writers, illustrated by stereopticon slides, are being given each Tuesday evening before members of the Dayton Art Institute and their friends,

as the main feature of a course in Art Appreciation. This course, extending from October to April, includes lectures on Italian, Dutch, French and English painting; individual artists such as Rembrandt and Titian; sculpture; civic art and landscape architecture; prints, and the applied arts. An average attendance of over four hundred has proved most gratifying to the Committee on Educational Extension, under whose direction the series was arranged. One of the unusual features of the course is the plan to award certain schools credits to teachers from the public schools, over one hundred of whom regularly attend the lectures. The lectures are preceded by an organ recital and followed by informal discussion. In addition to the course for adults, the Federation's lectures for children have been used as Saturday morning Story Hours.

LONDON NOTES

The Thirty-ninth exhibition of the Royal Society of Portrait Painters, opened at the Grafton

Galleries in November, keeps up to the high level of portrait work which is one of the best features of our present art in this country, and which this actual Society has done very much to encourage and indeed to establish. What I felt at the opening was that amid plenty of interesting work by Orpen, Webster, Howard Somerville, Harrington Mann, Collier, Frank Salisbury, Whiting and Cohen, it was Oswald Birley who came first in sound and careful portrait work. I should have said this even without his portrait of our king, which was, of course, one of the successes of the exhibition. Next to this may perhaps be placed Fiddes Watt's fine half-length of Lord Aberconway; and beside these the Mrs. Osborn of the Hon. John Collier looks smooth and what the French call "léché." Among the first portraits to meet us is that of the organizer of the Italian exhibition of this spring, Comm. Dott. Modigliani, by Harold Knight, an excellent likeness of the Brera Director.

The Royal Society of British Artists, whose autumn exhibition was also held

in November, have no reason to regret their change of president. Mr. de Laszlo, who now takes the place of Mr. Sickert, is a great portraitist, with breadth and style, and in every way, as I understand, is an asset to this Society, which is now forming a club of sympathizers, like that of the Water Color Society.

The winter auction sales are now on, that of the collection of Lord Richard Cavendish from Holker Hall, Lincolnshire, where the famous Dr. Waagen saw them in the "Fifties," having taken place at Christies on December 12.

The great event of the season, however, will be the International Exhibition of Persian Art which will open at Burlington House in January. It has been reported in the London *Times* that four aeroplane loads of treasures have been sent from the Royal libraries and museums and the shrines of Mashhad, Qum, and Ardabil. These include carpets, textiles richly embroidered, gold and silver vessels used for ceremonials, manuscripts, miniatures, etc., France, Germany, Belgium, The Netherlands, Sweden, Denmark, Austria, Italy, Spain, Poland, Czechoslovakia, Hungary and Egypt have all made generous loans from their public collections. Among the lenders from the United States are the Boston and Pennsylvania Museums, Mrs. Rockefeller McCormick, and other individual owners. S. B.

AN ICELANDIC-AMERICAN ARTIST EXHIBITS IN LONDON

Kristjan H. Magnusson, an Icelandic painter who from 1921 to 1928 lived in this country, held recently an exhibition of his paintings in London, which was very well received. "Novelty of subject matter," said one British critic, "is only part of the attraction in the paintings of Iceland by Mr. Kristjan Magnusson, on view this week at the Alpine Club Gallery. For Mr. Magnusson has what is felt to be an admirable style for his purposes—broad, clear and simple. Consisting as it does of hills, ice, sky, and water, with very few trees, the Ice-

landic landscape lends itself particularly well to decorative treatment, and this Mr. Magnusson achieves, not by using a convention, but by tact and skill in placing the masses and relating the tones of color, which run to greens and blues of remarkable purity. What warmer colors there are may be put down chiefly to conditions of light, as in the study of 'Twilight at Noon,' at Thingvellir, where the winter's day is only about three hours long. There are a few studies of 'types,' such as 'Nordic,' a young fisherman, and 'Jo,' a typical country girl, but the great majority of the works are landscapes in oil and water color, and the total impression they produce is that of remoteness and silence. Among the most impressive are 'The Storm,' which has been bought by the Icelandic Government for the National Museum; 'Snowstorm,' of a sleety quality, veiling the distant hills; and 'Lake Myvatn,' with flying swans. Mr. Magnusson is to be thanked for giving us a new flavor in landscape."

Magnusson is a comparatively young man, and his art studies have been pursued exclusively in this country. He was a pupil of the Massachusetts School of Art for five years, then studied for two years under John Sharman of Belmont, Massachusetts, and one year under Ezra Winter of New York. He returned to Iceland for family reasons in the Spring of 1929 and painted there last winter. So impressed was he with the beauty of the northern landscape that he has gone back after a few months in England for another season in what he terms "the northern wilderness" where few have painted before, enamored with the beauty of it and the quietness. He hopes next autumn to return to America with the resulting paintings.

INTER-NATIONAL ART CONFERENCE IN ROME

The Conference of the International Museums Office, organized in Rome for the study of scientific methods applied to the examination and preservation of works of art, has concluded its

labors. About two hundred directors of museums, art historians, experts, chemists and physicists took part in this conference. The reports and discussions resulted in the recognition by all the members of the Conference of the utility of laboratory research as complementary to the historical study of art and to museography.

The experts agreed on a large number of points concerning the problems of conservation, of general museography, and of critical analysis. Their investigations in regard to painting were concerned with the constituent elements: ground, medium, pigments and varnishes, with the problems raised in combating destructive agents and with the technique of safeguarding and protection. A special commission studied the problems connected with the restoration of paintings, especially that of varnishing. A certain number of recommendations were formulated in this connection. A complete account of the work of the Rome Conference will be published in the review "*Museion*," the organ of the International Museums Office.

The *Verein Berliner*
 BERLIN *Künstler* (Association of
 NOTES Berlin Artists) opened
 its autumn exhibition at
 the Berlin *Künstlerhaus*. The mem-
 bers of this organization, founded in
 1841, manifest conservative tendencies
 in art, the older members still following
 the traditions of the nineteenth century.
 In recent years a young director at-
 tempted to supersede this traditional
 style of painting with work by the
 younger generation; but the Association
 replaced him with a new man whose ef-
 forts we see now in the autumn show.
 It exhibits good taste, mediocre im-
 pressionism and modern realism but no
 great talent, no new idea, no intense
 realization of contemporary life. Never-
 theless, there are a number of good
 works, the paintings surpassing the
 sculpture. In the sculpture section
 (from which two works were bought by
 the magistrates of Berlin) the animal

sculpture of Max Esser should be men-
 tioned. This sculptor also works for
 the porcelain manufactory of Berlin.
 Rhades' altarpiece for a new Berlin
 church is shown; it represents the three
 chief feasts, Christmas, Easter and Pen-
 tecost on three rigid wings, with Christ's
 Resurrection in the center. All the fig-
 ures are of the utmost simplicity; the
 chief interest lies in the composition, im-
 pressive by its symmetry and the strong
 outlines of the closed groups of men.

At Wertheim's Gallery, in the great
 Wertheim warehouse, the Association
 of German Woman Citizens opened an
 extensive exhibition of paintings, sculp-
 ture and works of applied art by women
 artists. It included choice glass, ce-
 ramics, embroideries, textiles and all
 types of graphic arts, as well as photo-
 graphs of buildings designed by women
 architects and of interior decoration.
 There is no intention of implying that
 exhibitions of works by both men and
 women differ from this; merely that
 women like to show what they have ac-
 complished in the years of their inde-
 pendence from masculine guidance and
 to demonstrate that female talent as well
 as male is at work in all fields of art.

DORA LANDAU.

The gift which the well-
 known American col-
 PARIS lector, Mr. Edward Tuck,
 NOTES has just presented to the
 Petit Palais Museum consists of a truly
 remarkable collection of tapestries, fur-
 niture, enamels, porcelains and a few
 paintings, gathered by himself and the
 late Mrs. Tuck during many years of
 residence abroad. The collection is
 beautifully housed in three rooms, con-
 necting lengthwise, and entirely lined
 with carved woodwork found in several
 châteaux and in a mansion in the Place
 Vendôme. Magnificent Flemish and
 French (Beauvais) tapestries, light-
 colored, include designs by Boucher of
 fascinating grace; the eighteenth cen-
 tury furniture (Louis XV) is chiefly in
 tapestry also, from designs of LePrince,
 and seems fit to adorn only a royal

palace; some of the smaller chairs are unique in shape; there is a Sedan chair which belonged to a niece of Louis XV, Mlle. de Chartres; a flat glass case is filled with old Battersea enamels of the time of George III, objects which were hung on ladies' chatelains to hold scissors, etc.; another similar case is full of exquisite enamelled French and English watches of the eighteenth century. Large cases show rare Sèvres and Saxon (1735-1756) porcelains. The Chinese vases include a case of about ten large ones, with black background decorated with a few rich colors, which belong to the K'ang-hi period (1662-1722) and are probably unique in the whole world. There are also rare Yung-Chung vases. The lighting of these cases is the best I have ever seen, the light seeming to emanate from the objects themselves. There is a Lucas Cranach painting which is said to be superior to any of that artist's work now in France. Other pictures are by Conegliano, Mustaert and St. Barthélemy. There is a Houdon bust of Franklin.

In striking contrast to the luxurious beauty of the Tuck collection is the exposition of objects lately discovered in Syria and Mesopotamia and now shown in the *Musée de l'Orangerie* in the Tuileries. This carries us back some 2700 years before Christ, a sufficiently confusing transition. It represents the recent archaeological research work of several men, including Abbé de Genouillac, Comte du Mesnil du Buisson, MM. Chenet, Schaeffer, Maquenem and others. There is a reconstituted brick wall enamelled with life-size figures of archers, who also carry spears, the background being turquoise blue. The beautiful head referred to in former Notes is a terra-cotta about 10 inches high, bearing a round empty form like a headdress. The type of the face is that familiar in modern statues of Venus.

The *Salon d'Automne* shows nothing especially to be noted in the progress of contemporary art. A good medium excellence is sustained by such artists as Demeurisse, Bonnard, Charles Blanc,

Mme. Mezerova, Yvonne Mareschal, to quote very few. There is an unusual number of tragic works recalling the Great War and the aerial catastrophes of the past year. The religious art is good, and is presided over by that excellent artist, Desvallières. A notable section is filled with the retrospective works of artists of the Lyonnaise school—Ravier (1814-1895), Vernay and Carraud. Ravier, among whose canvases are some little masterpieces, is becoming better known. The largest collection of his work in Paris is owned by an American, Mr. Frank S. Lahm, a retired business man who has lived here half a century, and who bought these pictures years ago because he liked them and their price at that time was within his means. I had the privilege of seeing this collection some months ago. The pictures are small, often exquisite, sometimes with Turneresque effects of light. Ravier was a friend of Corot's but did not imitate him. He was financially independent, but painted industriously and after his own ideas. He has been said to be a link between the artists of Paris and Fontainebleau and those of the Lyonnaise school.

The American Library in Paris has formally opened its own gallery, which will show the work of "representative modern American artists." As the Library counts very many visitors daily, this will be a popular exposition. It has already shown etchings by Samuel Chamberlain and Clark Fay, and portraits of children by C. C. Lidberg.

There is no space in which to speak of the admirable works of Georges Scott at the Charpentier Gallery, with their startling and impressive war pictures and the calm luminous landscapes of Algeria; nor of the interesting "Surindépendants" and the "Vrais Indépendants" in the immense exhibition buildings at the *Porte de Versailles*. There are also some droll and clever water colors and washdrawings of Scenes of Parisian Life, by P. de Belay, on view at the *Galerie Marcel Guiot*.

LOUISE MORGAN SILL.

THE
WHITNEY
MUSEUM

The Whitney Museum of American Art, New York, which was to have been opened to the public on November 15, has postponed its opening until early in April. This change is due to an elaboration of the Museum's building plan, which will include the remodeling of the three buildings, 8, 10 and 12 West 8th Street, into one unit with an appropriate facade. Eleven large exhibition galleries will be provided to house the Museum's collections, which include more than 400 paintings by American artists of the past fifty years, as well as examples of contemporary sculpture and prints. An interesting feature of the collections is a unique group of American "primitives"—paintings by early American artists, some of whom are unknown and others itinerant coach and portrait painters of pioneer days. For the first year after its opening, the Museum will exhibit only its permanent collection. Later special group and one-man exhibitions will be shown from time to time. There will also be annual exhibitions of recent acquisitions.

The Whitney Museum was founded and has been endowed by Mrs. Harry Payne Whitney, the well-known artist and patron of the arts, whose purpose in establishing the institution is to provide further opportunity for the exhibition of works by contemporary American artists. In addition to the formation of a notable collection of contemporary art, the Museum has as its objective the carrying on of a widespread educational work. A series of twenty monographs on American artists suitable for club or school use is being prepared and will be ready for sale at nominal cost at the time of the opening. These books will form the nucleus of a steadily increasing series, which will in time constitute a comprehensive library on American art. Lectures, debates, discussion forums and gallery tours will also be a part of the Museum's educational program.

The Director of the Whitney Museum is Mrs. Juliana R. Force. Mr. Hermon

More, formerly curator of the Art Museum of Davenport, Iowa, will hold the position of curator. Karl Free and Edmund Archer, both painters, graduates of the Art Students League, will act as assistant directors, and Eleanor Lambert will be in charge of publications. The Museum will be open to the public daily, admission free.

REGIONAL
ART COUNCIL,
NEW YORK

The New York Regional Art Council, the membership of which includes representatives from 68 affiliated art organizations in the great metropolis, has lately made report, at a meeting at the Art Center, of its various activities. Under the auspices of the Art Council fifteen community art centers are being provided with changing exhibitions—collections assembled from the larger annual exhibitions, supplemented by loans from museums, collectors, artists and art dealers. Another important feature of the Council's work is its vocational guidance in art, by means of which expert advice is furnished art students and others as to where to obtain the type of training best suited to the needs of the individual. Advice of this kind was given to over three hundred applicants during the past year. A scholarship providing a year's tuition at an art school is awarded each year by the Council to a graduate from a high school within the New York region, exclusive of the city proper. In addition the Art Council publishes a semi-monthly Art Calendar of New York, and a guidebook, "Art in New York," which is now in its third edition.

The report was presented by Miss Florence N. Levy, Supervisor of the Council, under whose direction this work is conducted. Among those taking part in the discussion which followed were Mr. Harvey Wiley Corbett, Chairman, who presided; Mr. George W. Eggers, lately appointed head of the Art Department of the College of the City of New York; Mr. Henry W. Kent, Secretary of the Metropolitan Museum of

Art; Mr. Joseph Cummings Chase, head of the Art Department of Hunter College; Mr. James C. Boudreau, of Pratt Institute; and Mr. Raymond P. Ensign, of the New York School of Fine and Industrial Art.

AN OPEN LETTER

In the October number of THE AMERICAN MAGAZINE OF ART were published two definitions of art by Augustus Vincent Tack and Thornton Oakley. Another artist, Charles Vezin, in the following Open Letter, gives a third definition, similar in spirit but dis-similar in form.—
THE EDITOR.

WHAT IS ART?

EDITOR, *American Magazine of Art.*

The Confession of Faith of Episcopalians begins: "I believe in God, maker of Heaven and Earth." My credo begins: "I believe in Art, maker of Heaven on Earth." To those who think such paraphrase blasphemous my attitude towards art is a closed book.

"Noblesse oblige," as I understand it, meant that if one had been fortunate enough to be born a "Nobleman," such good fortune brought with it its obligations of nobleness of action. The noblesse oblige of art is that sense of obligation to art, and still more to humanity, which our good fortune of being born to the psychological aristocracy of art imposes upon us.

Voltaire said: "If you would discuss with me we must first agree upon our definitions." In discussing art let us agree upon what art is. If we cannot do that, discussion is as futile as a debate on religion between a materialist and a spiritualist. And to discuss art we must agree with Shakespeare: "That you o'erstep not the modesty of nature"—"to hold as 'twere the mirror up to nature"; agree with Goethe: "Our stupid German poets think that knowledge hampers poetry whereas knowledge is the food whereon genius feeds"; agree with Keats: "Beauty is truth, truth beauty" (though it be "the beauty beneath the leper's skin"); agree with Whistler: "There is an art of painting and a science of painting." And these doctrines apply to *all* the arts.

Carleton Noyes, author of "The Enjoyment of Art," and "The Gate of Appreciation" of which latter D. W. Tryon said, "This is the greatest book on art ever written," wrote me: "Your definition 'Art is the appreciation of life made articulate' is the best I have ever seen in a single sentence." And I received the same message in almost the identical words from Charles L. Buchanan, contributor to the best in the art literature of a decade ago. I cannot resist the temptation to quote, with their permission, these eminent authorities because I know that my definition will not meet with general understanding or approval, especially of those who say: "All I care for is the pattern." Perhaps my meaning may be clarified by one of numberless illustrations: I arrive in New York on

the Boston boat on an opalescent morning. I will pass by so obvious and so impressive a picture of "Life" as Manhattan at dawn when the sun first touches the stupendous towers rising out of a purple haze. Let us come down to earth, to one example of him who was "created in His own image"—a dock hand. He holds a coil of slender rope that is to carry the hawser without which the *Commonwealth* cannot dock. He throws it with a mighty unerring swing, and instantly the commonplace, unpicturesque individual is transformed into a thing of virile beauty. His unconscious grace and vigor are not surpassed by the Discus Thrower or the Borghese Gladiator. Now was there *one* other passenger there who saw this? I had the *appreciation* of this one bit of life that was *there* (not *put* there by me). But my *appreciation* does not become a work of art until I make it articulate, and if I have the appreciation without the power of articulation I remain as futile as a speechless, penless Shakespeare. Millet did not *put* anything into his peasants. He made articulate what *he* appreciated and to what worshippers of the pseudo-classic were blind.

A man who places art above nature is like the lover who is more interested in his passion than in the *object* of his passion. Many writers on art are not interested in art, but in what they have to *say* about art, and not even in *what* they say but how cleverly they say it.

One of the most exhilarating experiences of my life was when the National Arts Club sent its permanent collection into an East Side "Settlement" to "bring art to the people" and I was asked to act as guide. There was a crowd, all Jewish. I was followed with intense interest, a manifestation of the characteristic eagerness of that race for knowledge and understanding. When I was through a bearded patriarch asked me: "Are you doing this for God's sake?" (No doubt wishing to know whether or not I was paid for this labor of love.) I replied: "Perhaps—art is a religion which interferes with no other religion and for which all good religions are the better."

CHARLES VEZIN.

New York, December 1, 1930.

ITEMS

The American Academy of Arts and Letters ceremoniously dedicated the new Academy building at 632 West 156th Street, New York, at the time of its Annual Meeting, November 13 and 14. On the first afternoon Mr. Cass Gilbert, a member of the Academy, and architect of the new building, turned its keys over to the President of the Academy, Dr. Nicholas Murray Butler. The Honorable Robert Underwood Johnson, Secretary of the Academy, read an ode written by him in dedication of bronze doors of both Academy buildings designed by Herbert Adams. At the meetings on November 14, Dr. John H. Finley gave an address on "Vergil's Two Thousand

Years" in commemoration of the Bimillennium Vergilianum. This was the twelfth address on the Evangeline Wilbour Blashfield Foundation. Addresses were also made by visiting delegates from foreign academies.

The four Academy medals were presented as follows: For distinction in Sculpture, to Mrs. Anna Hyatt Huntington, Mr. Lorado Taft making the presentation; the Howells Medal for Fiction to Miss Willa Cather, Mr. Robert Grant making the presentation; the Medal for Good Diction on the Stage to Mr. George Arliss, Mr. George Pierce Baker making the presentation; and the Medal for Good Diction on the Radio to Mr. Alwyn Bach, presentation being made by Mr. Hamlin Garland.

As evidence of the increased interest in etchings, woodblock prints, lithographs, etc., by contemporary artists is the fact that the Grand Central Art Galleries, New York, which up to the present time has limited its exhibits to paintings and sculpture, has lately added a print gallery for the display exclusively of works by American artists. Among those represented in the opening exhibition in this gallery were not only well-known print makers of the conservative school, such as Frank W. Benson, John Taylor Arms, Gordon Grant, Sears Gallagher and Chauncey F. Ryder, but leaders of the modern movement in this field, among them Peggy Bacon, George Biddle, Stefan Hirsch, M. Kantor, Walt Kuhn, Charles Sheeler and Max Weber.

The American Art Association, Anderson Galleries, Inc., announces among important sales of the present season three extraordinary collections of European art—the Claus A. Spreckels and the Comtesse de la Beraudiere collections, and one formed by an important German collector including paintings by Vermeer, Hals, Maes, Terborgh, De Hoogh, and others. In January the Francis P. Garvan collection, preeminent in examples of Early American art, will go under the hammer, the sale oc-

cupying three sessions. This will be followed by the collection of the late James Deering of Miami and New York, comprising the entire artistic contents of the Deering villa at Miami, and including, among other items, the famous iron gates from the Pisani Palace, Venice, old Palermo Louis XV woodwork and paneling, fireplaces from seventeenth century French chateaux, rugs, and rare old painted Venetian furniture.

Rossiter Howard, for a number of years a member of the staff of the Cleveland Museum of Art, serving first as Curator of Educational Work, later as Curator of Classical Art, and for the past five years Assistant Director, has resigned from this position to become Chief of the Division of Education in the Pennsylvania Museum, Philadelphia. Mr. Howard assumed his new duties in Philadelphia, December 1.

Charles Percy Davis, for thirty-five years a member of the staff of the St. Louis City Museum, and its predecessor, the St. Louis Museum and School of Fine Arts, has resigned to retire to private life. Mr. Davis became Curator of the City Art Museum in 1914, in which capacity he has served continuously. In addition, he was acting Director of the Museum for a year following the death of Samuel L. Sherer in 1928.

Gaetano Cecere has lately designed and modeled for the National Government a Soldier's Medal which has been approved by the Secretary of War and the National Commission of Fine Arts. This medal, which is octagonal in form, shows an eagle on one side and a United States shield, with oak and olive branches, and appropriate lettering on the other side. It will rank fourth in the order of precedence of army decorations.

The Brooklyn Museum showed during the month of December a comprehensive exhibition of the work of artists who live or have their working studios in Brooklyn or Long Island.

BOOK REVIEWS

BACKGROUND WITH FIGURES. The Autobiography of Cecilia Beaux. Houghton Mifflin Company, Publishers. Price, \$5.00.

It would be hard to exaggerate the charm and importance of this book, the life story of one of the greatest painters of our day told with complete absence of egotism and without self-consciousness, a delightful chronicle of work and friendships. The same intellectual and spiritual gifts which have given distinction to Cecilia Beaux's paintings have made it possible for her to write a book which is outstanding as a piece of literature as well as an interpretation of life. Informal in style, blithe in spirit, it every now and then strikes fire and gives utterance to profound truths.

The first part is largely given over to a story of childhood and first impressions, in which the reader is able to trace the deep roots of influence which became controlling factors in later days. This is a valuable record of a given time in the social history of America, a record which it is well to recall. The next section which has to do with the period of artistic development, beginning in Philadelphia, enriched later on by European travel and study, shows how much of the education of an artist is of necessity outside the classroom. Then comes achievement, the chronicle of which brings in interesting anecdote of distinguished sitters but never at the expense of the individual or the betrayal of confidence. And not one breath of personal pride mars the story. To the contrary, those who read between the lines will be surprised to learn the timidity with which an accomplished painter approaches her task, the labor that invariably precedes as well as accompanies the painting of a successful portrait. Chapters which tell of the painting of War Portraits under a special commission—Cardinal Mercier, Clemenceau and Lord Beatty—take their place as historical documents. Finally, and very properly, this autobiography is concluded with a chapter on "Green Alley,"

Miss Beaux's lovely home at East Gloucester, where she has for many years spent long summers and produced some of her best works. This is most fitting, as "Green Alley" has supplied not only "background" for the author but setting for those figures privileged to move in and out of the picture of her life, which she has here in words so vividly painted. No one can read this book without being profoundly impressed by the qualities of character, self-discipline and sensitiveness to beauty which have been determining elements in the life and achievement of the artist-author.

L. M.

CONTEMPORARY AMERICAN ETCHING, with an Introduction by Ralph Flint. Published by The American Art Dealers' Association, New York. Price, \$5.00.

The purpose of this book is to increase knowledge of and interest in the work of contemporary American etchers. Its publication may be regarded as a milestone in the history of graphic art in this country, for it bears permanent witness to the extraordinary number of good etchers we have today and to the fine quality of the work produced. One hundred plates by sixty etchers are illustrated. The process employed is halftone, and the reproductions are printed on coated paper, but they are excellent and give very clear indication of the character and merit of the originals.

It is interesting to know that the etchers to be included in this book and the choice of their plates represent a consensus of opinion among members of the American Art Dealers' Association. A list of fifty names was compiled and submitted to each member with the understanding that it might be lengthened or shortened. The result was the sixty names found in the publication. In this ballot such artists as Arms, Benson, Eby, Hassam, Heintzelman, Lewis and West all obtained an almost perfect



LE PENSEUR DE NOTRE DAME
AN ETCHING BY JOHN TAYLOR ARMS

score. After the artist to be represented was determined, then the prints for reproduction were likewise decided by ballot. As the limit of illustrations was placed at one hundred it was decided to fix the maximum representation for any artist at four.

In his introductory essay Mr. Ralph Flint gives a very interesting account of the vicissitudes under which the art of etching has developed in this country, of the early etching societies, and of the revival of interest in the art in recent years. He pays an exceedingly handsome and well-deserved tribute to the Brooklyn Society of Etchers and the series of notable exhibitions held under its auspices. He does not make mention, however, of the Chicago Society of Etchers or of the California Print Makers, and the part that each of these organizations has taken in increasing appreciation and widening knowledge. The Chicago Society of Etchers was organized in 1910, the California Print Makers Society in 1914, both antedating the Brooklyn Society, both holding annual exhibitions, the California Society international exhibitions, the Chicago Society exhibitions in which American etchers have been given ex-

ceptionally fine showing. Both organizations have circulated exhibitions, and the Chicago Society has more than perhaps any other organization created a market for prints. It is inconceivable that any history that dealt with the art of etching in the United States could disregard the admirable work conducted by these two organizations.

But in like manner it is noted that chief stress in this volume has been placed on the work of etchers in New York, or, at least, east of the Alleghenies, and that no representation has been given to certain notable etchers of Chicago and the far west who certainly have attained real distinction, such, for instance, as Arthur W. Hall, Edward Borein, Howell C. Brown, Roi Partridge, and Sturges. Among the easterners conspicuous by absence are Nisbet, Heil, Frederick G. Hall and Eric Scott, the last at present resident in Paris. But the fact that the book is not completely comprehensive only further emphasizes the richness of the field and its potentialities.

By collectors and students this book will be welcomed with delight and will be found to admirably fulfill its purpose. Mention should be made of the fact that as frontispiece it has an original and very excellent etching by Frank W. Benson, "Startled Ducks," worth many times the price of the volume.

SIENESE PAINTING OF THE TRECENTO.
by Curt H. Weigelt. Pegasus Press, Harcourt
Brace and Company, New York. Price, \$31.50.

Another sumptuous volume, printed in Florence, in English, but concerned with a definite, interesting period of Italian painting. The text in this book occupies more space than usual in these publications, covering, with notes and indices, 108 pages, whereas there are 120 full-page plates, printed on heavy paper and on one side only.

The characteristics of Sienese painting of the thirteenth century are manifested to the reader through exposition of the works of four great painters—Duccio, Simone Martini, Pietro Lorenzetti and Ambrogio Lorenzetti—each of

whom is treated at length. The importance of the lesser masters in the history of art development is, however, stressed at the conclusion of the work; and the continuance of the influence of the Lorenzetti and increasing influence of Simone is traced in the works of Lippo and Andrea Vanni, Niccolo di Buonacorso, Luca di Tomme, Bartolo di Fredi, Taddeo di Bartolo, and Paolo di Giovanni Fei.

Repeated marginal reference is made throughout the text to the plates, so that the student can turn from one to the other with accuracy and convenience. The discussion, from first to last, is learned and at the same time full of lively interest to those who are interested in painting beyond what is seen on the surface.

A charming quotation heads the first chapter of this book, as it were the text for a sermon, a quotation from the *Breve dell'Arte* of 1355 of the Sienese Guild of Painters, which, translated, reads: "By the grace of God we are, for the simple people who can neither read nor write, the interpreters of all the miracles which have been done through and for our holy religion." Which brings to mind, incidentally, that the great painters of those early days were not only filled with certain zeal for their work but thought it not beneath their dignity to serve as illustrators. They, too, wrought miracles—the "Miracle of Art."

The enormous amount of study that goes into the making of a book of this sort, as well as the labor and love, the layman can scarcely estimate, and as to the author's accuracy only those equally learned have a right to judge. The fact of the publication of books of this sort, however, gives indication of an increased intelligent interest on the part of at least a limited public, in the great art of the past.

CAMBRIDGE GLASS, by Lura W. Watkins.
Published by Marshall Jones Company, Boston. Price, \$5.00.

This book should prove exceptionally interesting, both to students of indus-

trial history and to collectors. It is popularly supposed that the Sandwich factory was the premier glass-making concern in New England; whereas the New England Glass Company, with which this volume deals, was founded seven years earlier (one of its incorporators being the subsequent founder of the Sandwich works) and in the mid-nineteenth century was said to be the largest glass manufactory in the world. The author has assembled data for this history from old newspaper advertisements, court records, recollections of families of persons connected with the company, and other original sources. She also gives detailed information concerning the various types of glass produced, methods and materials used. The numerous illustrations, both halftones and line-cuts, may be helpful to collectors in identifying doubtful pieces.

EARLY AMERICAN SILVER, by C. Louise Avery. The Century Company, New York, Publishers. Price \$4.00.

Miss Avery is Assistant Curator of Decorative Arts of the Metropolitan Museum of Art, in charge of European Ceramics, Metal work and Glass. She compiled some years ago the catalogue of the famous Clearwater Collection of Early American Silver lent by Judge Clearwater to the Metropolitan Museum, which immediately took its place as a valuable handbook on the subject. Since then she has pursued the study of Early American Silver assiduously until she is today considered one of the leading authorities in this field. She aims in the present book to furnish those who are more or less unfamiliar with the subject a general survey of the whole field of American silver, presented as impartially as possible.

The first part of the book consists of a description of silver according to the localities in which it was produced—Massachusetts, Rhode Island, Philadelphia, Charleston, etc.; the second part contains one chapter descriptive of the early American silversmith's method of working; and another that reviews

briefly the course of development of characteristic objects, such as the beaker, standing cup, tankard, teapot. The emphasis throughout is placed upon the development of styles in Colonial silver and upon their derivation from European design, with very little stress upon the historic or sentimental associations of individual pieces.

A unique feature of the book is a series of outline drawings to show characteristic shapes of various pieces. The author forestalls criticism for the omission of the silversmiths' marks by explaining that the reproduction of such marks is extremely expensive and would at once put the present volume outside the class of moderate-priced books.

This is the sixth volume in the Century Library of American Antiques, the purpose of which is to place within the reach of the average small collector authoritative and informative data.

A MINIATURE HISTORY OF ART, by R. H. Wilenski. Oxford University Press, New York, Publishers. Price, \$2.00.

In this book of eighty-nine small pages the author gives a bird's-eye view of the history of art from ancient Egyptian and Syrian times to the present day. Undoubtedly the purpose is to provide the student with signboards, directing study along the main highways of art; but to the average reader it presents a bedizzening array of high spots in a great field which can only be traversed happily with deliberation. It is like the sight-seeing tours of Europe so dear to the heart of the American traveler which have become the laughing-stock of the world—"See the Louvre in forty-five minutes," "See all of Rome in twenty-four hours"—and is about as well calculated to discourage thoughtful study and to cause not only mental but aesthetic indigestion as any book that has come from the press in recent years.

A unique feature of the publication is a selected list of outstanding works of art in six of the great public galleries of the United States to be studied in connection with the several chapters of the book. These galleries are the Art In-

stitute of Chicago, the Museum of Fine Arts, Boston, the Cleveland Museum of Art, the Detroit Institute of Arts, the Pennsylvania Museum of Art and the Metropolitan Museum of Art. Obviously the author expects students to use the outline as a handbook in visiting these galleries. It is earnestly to be hoped, if this is the case, that students will realize that the selection of works is arbitrary and personal. •

ATHLETICS OF THE ANCIENT WORLD, by E. Norman Gardiner, D. Litt. Oxford University Press, New York, Publishers. Price, \$12.00.

In view of the fact that art is now given a definite place in connection with each succeeding Olympic Contest, it is interesting to have attention called through a volume such as this to the fact that much of the knowledge of athletics in ancient time is through the medium of art—vase painting, sculpture and the like. The author states in his preface that he has attempted in this book to give a short, simple account of the history and practice of athletics in the ancient world which will appeal to all who are interested in athletics and be of use to students of the past. He might well have added "to students of art," for as long as art exists the artist will find special inspiration in the human figure, its power of motion, its beauty of line and proportion in its perfection. It is noteworthy that he includes among his illustrations bronzes of athletes by Dr. R. Tait McKenzie which are, he claims, the nearest modern parallel to the athletic art of Greece.

Among the sports illustrated are the foot race, jumping, throwing the discus, throwing the javelin, wrestling, boxing, ball playing, etc.

For the special guidance of the student numerous notes of reference and a bibliography are provided.

SEEING SPAIN AND MOROCCO, by E. M. Newman. Funk and Wagnalls Company, New York, Publishers. Price, \$5.00.

The author of this book is well known for his illustrated "Traveltalks," and those who are contemplating a visit to

Spain, either to paint or as tourists, will find it of the utmost interest and value. It is written in a pleasant, conversational style, elaborately illustrated and very informing. The chapters on Spanish Artists and The Prado Museum are especially noteworthy. For painters, as well as for those who travel for purely recreational purpose the knowledge of country and people which can be obtained from this book is a valuable asset.

HOMES OF THE CAVALIERS, by Katherine Scarborough. The Macmillan Company. New York, Publishers. Price, \$5.00.

Much has been written of the Colonial homes of Virginia, but comparatively little of those of the neighboring state, Maryland. It is to these homes, their description and history, that the present volume is devoted. Included in the record are such famous homes as "White Hall," which lately was declared by the Baltimore Chapter of the American Institute of Architects to epitomize all that is characteristic of the best architecture of Colonial days; also such other famous homes as "La Grange," "Rose Hill Manor," "Mount Pleasant," "The Dower House," "Belair," "Hampton," and the great houses of Annapolis lately restored. Those interested in the history of Colonial days or in Colonial architecture will find this book of genuine value.

GREAT PICTURES OF EUROPE, by Thomas Munro. Published by Brentano's, New York Price, \$3.00.

It is inevitable that this book, by its very nature, proves to be full of dynamite. Everyone who has made a serious study of European galleries will take issue with the present author's inclusions and omissions, although he forestalls criticism to some extent when he says that the hundred pictures reproduced and analyzed in detail, and the many others mentioned, "are not proposed as the best pictures in Europe, in any absolute sense," and further, that "the standard of selection here has been not only quality but variety." The comprehensiveness of the work is perhaps its most striking feature, for prehistoric, Greek, Roman, Persian, and other Oriental, and not a few unknown masters are listed in the index of about 180 names. But devotees of such masters as Palma Vecchio, Moroni, Reni, Millet, Raeburn and others will wonder why they are not mentioned, whereas the author includes such contemporary painters as Bracque, Chirico, Rouault, Derain, Klee and Kokoschka. Aside from these controversial considerations the author's critical analysis of pictorial form is to be highly commended. He is at present teaching art appreciation at Rutgers University.

DEPARTMENT OF ADVISORY SERVICE

LEILA MECHLIN, Director

The establishment of this important department is called to the attention of the officers of our many chapters. They will find Miss Mechlin a sympathetic and wise adviser, whose long experience and many contacts make her peculiarly fitted to give inspiring counsel. Few people in this country have had a better training for this work, to which she brings a life long devotion to the cause of art and twenty-one years service as Secretary of the Federation.

F. A. WHITING, *President*.

THE AMERICAN FEDERATION OF ARTS

List of Traveling Exhibitions

SCHEDULED FOR JANUARY, 1931

ARTHUR B. DAVIES MEMORIAL EXHIBITION	Utica, N. Y.
COLLECTION FROM THE PHILLIPS MEMORIAL GALLERY	Syracuse, N. Y.
PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS	Memphis, Tenn.
ART OF THE SOUTHWEST	Evansville, Ind.
PAINTINGS BY MEMBERS AND ASSOCIATES OF THE NATIONAL ACADEMY OF DESIGN	Fort Worth, Texas
FLOWER AND STILL LIFE SUBJECTS	Elmira, N. Y.
PAINTINGS BY MEMBERS OF THE NATIONAL ARTS CLUB	Mobile, Ala.
PAINTINGS BY MEMBERS OF THE NORTH SHORE ARTS ASSOCIATION	Decatur, Ill.
ELIHU VEDDER MEMORIAL EXHIBITION	Dayton, Ohio
ONE PICTURE EXHIBIT (PORTRAIT BY SIR THOMAS LAWRENCE)	Akron, Ohio
WATER COLORS FROM THE ROYAL SOCIETY OF BRITISH ARTISTS	Bethlehem, Pa.
1930 WATER COLOR ROTARY	Peoria, Ill.
1931 WATER COLOR ROTARY	Rockford, Ill.
PHILADELPHIA WATER COLOR CLUB'S ROTARY	Hanover, N. H.
WORK BY LEADING WATER COLORISTS	Grand Rapids, Mich.
INDIAN WATER COLORS	Madison, Wis.
WATER COLORS OF SOVIET RUSSIA BY ELIOT O'HARA	Milwaukee, Wis.
WORKS BY AMERICAN ILLUSTRATORS	Cleveland, Ohio
ILLUSTRATIONS BY THORNTON OAKLEY	New Bedford, Mass.
WOOD BLOCK PRINTS IN COLOR	Springfield, Mo.
60 CONTEMPORARY PRINTS. January 3-17	Lock Haven, Pa.
60 CONTEMPORARY PRINTS. January 21-28	Blairstown, N. J.
JAPANESE PRINTS (GROUP A)	Newark, N. J.
WOOD BLOCK PRINTS BY GUSTAVE BAUMANN	Beaumont, Texas
REPRODUCTIONS OF THE WORK OF LEADING MODERNISTS. January 21-28 Blairstown, N. J.	
HOLBEIN DRAWINGS	Kent, Ohio
FACSIMILES OF DRAWINGS BY OLD MASTERS	Appleton, Wis.
AMERICAN POTTERY	Boston, Mass.
CHENEY SILKS	Akron, Ohio
ARCHITECTURAL EXHIBITION FROM THE PHILADELPHIA CHAPTER, A. I. A.	Cleveland, Ohio
HONOR AWARD EXHIBITS FROM SOUTHERN CALIFORNIA CHAPTER, A. I. A.	Lincoln, Neb.
EXHIBITION OF ART STUDENT WORK FROM THE EDUCATIONAL ALLIANCE ART SCHOOL	Greeley, Col.
MEXICAN ART. January 7-February 4	Pittsburgh, Pa.
INTERNATIONAL EXHIBITION OF METALWORK AND TEXTILES. January 19-February 15	Chicago, Ill.
HUNGARIAN ART. December 20-January 20	Brooklyn, N. Y.
(Other engagements pending)	

ANNUAL EXHIBITIONS

- THE PRINT CLUB OF PHILADELPHIA, 1614 Latimer Street, Philadelphia, Pa. Third International Exhibition of Prints Nov. 28, 1930-Jan. 3, 1931
- CORCORAN GALLERY OF ART, WASHINGTON, D. C. Twelfth Biennial Exhibition of Contemporary American Oil Paintings Nov. 30, 1930-Jan. 11, 1931
- ART INSTITUTE OF CHICAGO. Second Annual International Exhibition of Lithography and Wood Engraving Dec. 4, 1930-Jan. 25, 1931
- THE BROOKLYN SOCIETY OF ETCHERS. Fifteenth Annual Exhibition, The Brooklyn Museum Jan. 9-Feb. 9, 1931
- THE WICHITA ART ASSOCIATION. Fourth Annual Exhibition, Contemporary American Block Prints, Western Litho Building, Wichita, Kansas Jan. 11-25, 1931
- PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA. 126th Annual Exhibition of Oil Paintings and Sculpture Jan. 25-March 15, 1931
- THE CHICAGO SOCIETY OF ETCHERS. 21st Annual International Exhibition. The Art Institute of Chicago Jan. 28-March 1, 1931
Exhibits received January 3rd.
- ALLIED ARTISTS OF AMERICA, INC. Annual Exhibition of Works by Members. American Fine Arts Galleries, 215 West 57th Street, New York, N. Y. Feb. 9-March 4, 1931
- WASHINGTON WATER COLOR CLUB. 35th Annual Exhibition, The Corcoran Gallery of Art, Washington, D. C. Feb. 25-March 25, 1931

CONVENTIONS

- AMERICAN FEDERATION OF ARTS. Fourth Regional Meeting, Kansas City, Missouri March 19-21, 1931
- SOUTHERN STATES ART LEAGUE. Eleventh Annual Convention and Exhibition, Savannah, Ga. April 9-10, 1931
- EASTERN ARTS ASSOCIATION. Twenty-second Annual Convention, Atlantic City, N. J. April 8-11, 1931
- WESTERN ARTS ASSOCIATION. Annual Convention, Louisville, Ky. April 28-May 1, 1931
- SOUTHEASTERN ARTS ASSOCIATION. First Annual Convention, Spartanburg, S. C. May 1-2, 1931
- ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Meeting, Philadelphia, Pa. May 15-16, 1931
- AMERICAN FEDERATION OF ARTS. Twenty-second Annual Convention, Brooklyn, N. Y. May 18-20, 1931
- AMERICAN ASSOCIATION FOR ADULT EDUCATION. Annual Meeting, New York, N. Y. May 18-21, 1931
- AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention, Pittsburgh, Pa. May 21-24, 1931

Special Subscription Rates for Teachers and for Chapter Members

WHEN the question of increasing the subscription price of the Magazine was submitted to Royal B. Farnum, one of our Directors, now Educational Director of the Rhode Island School of Design, and formerly Director of Art Education for the State of Massachusetts, he wrote approving the change in price, but added:

"However, I would offer the suggestion that something be done to make it possible for the average teacher to receive the Magazine at the \$3.00 rate. THE AMERICAN MAGAZINE OF ART should be in the hands of every art teacher in the country, of whom there must be some three or four thousand at least. They cannot afford \$5.00 magazines as a rule. THE AMERICAN MAGAZINE OF ART will enlarge their horizon and give them the background that they need, and the interest and support of the teachers who are so vitally responsible for the development of taste among the American citizens is of great importance, in my judgment. This includes teachers in the private schools as well as those in the public."

The suggestion is considered so important that the following proposition is being made for the benefit of teachers:

In order that those teachers who do not care to become associate members (paying \$5.00 yearly) may receive the Magazine during 1931 at a minimum cost, we will accept through art schools, art departments, public school art supervisors or other similar organizations, group subscriptions on the following basis. All prices are net and all subscription lists should be accompanied by remittance in full and a statement that those listed are teachers:

Group of 5 or more subscriptions at \$3.00 each
Group of 15 or more subscriptions at \$2.85 each
Group of 35 or more subscriptions at \$2.75 each
Group of 100 or more subscriptions at \$2.50 each

These special rates apply only for the year 1931 (volume 22) and a renewal at this rate will probably not be possible. It is hoped, however, that a similar arrangement can be made later for the year 1932, but probably at a higher price.

Chapters wishing their individual members to receive the Magazine may take advantage of this offer, an officer of the chapter certifying that those listed are members of the chapter through whom the subscriptions are received.

To take advantage of this offer, group subscriptions must be received at the Washington office not later than February 15, 1931, at which time this offer will be withdrawn or revised.

Lists of names and addresses should be typewritten to insure accuracy, on one side of paper only; and all subscriptions will be listed for the year 1931; that is for the twelve issues of Volume 22.

Communications regarding this offer should be addressed:

THE AMERICAN MAGAZINE OF ART
ROOM 804 BARR BUILDING
WASHINGTON, D. C.

To Librarians

THE publications of The American Federation of Arts, a national educational organization (a non-profit corporation) have an authority which make it almost imperative that they should be on the shelves of every important Library.

(1) THE AMERICAN MAGAZINE OF ART

in its enlarged size is published at \$5.00 yearly (formerly \$3.00). It fills a unique place, and will be steadily enriched and made still more indispensable as increased income from subscriptions and advertising will be put into the improvement of succeeding issues.

Frank Forrest Frederick, Director, The School of Industrial Arts, Trenton, N. J., writes: "You need never remind me to renew subscription to The American Magazine of Art. It would be the last periodical I would drop."

The Magazine is now received by about 600 of the leading public, college and special libraries. This number should be largely increased. The current issue is No. 1 of Volume 22. (See announcement on page 42.)

(2) THE AMERICAN ART ANNUAL

Volume XXVII of this important publication will be ready for distribution about January 15, 1931. This is the only authoritative publication of its kind in this country. This volume contains as the special feature directories of American Craftsmen and Designers and of Pictorial Photographers, with biographical notes, and also the usual information regarding museums, art societies, art schools, art scholarships and fellowships, etc. Volume XXVII is announced at \$7.50, but the price will be increased after publication to \$10.00, the price determined on for future volumes.

In a recent letter, Miss Linda Eastman, late President of the A.L.A., says: "I should think that every library of any considerable size would need and get it." The late John Cotton Dana said: "The American Art Annual is not only good in its special field, it is the only thing in that field. It should be on the reference shelves of every public library."

(3) AMERICAN ART SALES

The American Art Sales is a record of auction sales, published monthly during the season. Invaluable for those wishing to keep in touch with current sales prices, rather than to await the publication of the Art Annual in which the lists are included. Subscription price, \$20.00 per year.

The Federation is desirous that these publications should be in every important library, and is prepared to make very low rates for orders received direct from libraries.

	<i>Prices to February 15th</i>	<i>Later Price</i>
Magazine	\$ 3.00	\$ 5.00
Art Annual.....	7.50	10.00
Art Sales.....	20.00	20.00
	<hr/>	<hr/>
	\$30.50	\$35.00

Direct orders from libraries will be accepted up to February 15, 1931.

For the three publications.....	\$20.00
For the Magazine and the Art Annual.....	8.50
For the Art Annual and Art Sales.....	18.50

Orders (preferably accompanied by remittance) should be sent direct, to the address below, as these rates cannot be allowed through dealers or agents.

THE AMERICAN FEDERATION OF ARTS
ROOM 804 BARR BUILDING, WASHINGTON, D. C.

Why Not Become a Member of

The American Federation of Arts

Instead of remaining a subscriber to the Magazine?

AS ONE who appreciates art, you have the right to be a member of The American Federation of Arts, the *national* art association, with headquarters at Washington in the Barr Building overlooking Farragut Square, not five minutes' walk from the White House.

Members of the Federation enjoy many privileges, the greatest of which is that of aiding in the support of the Federation and helping, each according to his means or his interest, in carrying on its work. In addition to this major privilege, members are admitted without fee to art museums throughout the country, and receive special attention on presentation of membership card. They receive THE AMERICAN MAGAZINE OF ART. They have the use of the Federation as an information bureau on special subjects relating to art and the privilege of attending the annual convention—a notable gathering, at which all but associate members have the privilege of voting.

The Federation needs the active endorsement and financial support of every person who believes in its program. Associate Memberships are welcome although they contribute little towards general expenses, as \$3.00 of each membership fee received is credited for the magazine subscription. Active Membership represents a real contribution, and the Sustaining Membership is particularly valuable. Applications may be made on the form below, and should be accompanied by a remittance for the first year's dues, or for the amount of the endowment membership selected.

ANNUAL MEMBERSHIPS

ASSOCIATE MEMBERSHIP: Dues, \$5.00 a year. Privileges: subscription to AMERICAN MAGAZINE OF ART; free admission to many art museums throughout the country on presentation of membership card; use at home of Package Library on Art.

ACTIVE MEMBERSHIP: Dues, \$10.00 a year. Privileges: the same as those of the Associate Members, and in addition the loan of portfolios of etchings and other original prints for examination and purchase.

SUSTAINING MEMBERSHIP: Dues, \$100.00 a year. Privileges: all of foregoing and copies of Art Sales Bulletins and of Art Annual, on request.

ENDOWMENT MEMBERSHIPS

LIFE MEMBERSHIP: One payment of \$500.00.

PERPETUAL MEMBERSHIP: \$1,000.00. Successor can be designated.

The three last named memberships are chiefly for those who generously wish to lend support to the organization, the principal of the Life and Perpetual memberships being added to our Endowment Fund, and income only used.

January 1931

THE AMERICAN FEDERATION OF ARTS
Barr Building, Farragut Square, Washington, D. C.

I hereby make application for membership in the following class:

Associate	\$5.00 a year
Active	\$10.00 a year
Sustaining	\$100.00 a year
Life (one payment)	\$500.00
Perpetual (can be willed)	\$1,000.00

and enclose { check
 money order } in payment therefor.

(Signed)

Address

Please make checks payable to
The American Federation of Arts

From the Constitution of The American Federation of Arts

ARTICLE II

Objects

"The objects of the Federation are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression."

THIS broad platform surely includes you, since you have been sufficiently interested to read thus far!

MAY I suggest that you demonstrate your interest further by becoming a member, or, if already a member by promoting yourself to a higher membership class, thus lending your endorsement and support to our work. We are prevented by lack of funds from meeting our responsibilities fully.

SEE the opposite page for full information regarding classes of membership.

HE who acts *promptly*, helps doubly.

FREDERIC ALLEN WHITING,
President.

